

**REFERENCE**  
Not to be taken out.

**SWING TO BETTER GOLF**





*Louis F. Dunbar (left) with Ben Hagan, whom the author meets at the greatest golfers at the world today*

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Not to be lent out,

# SWING TO BETTER GOLF

*by*  
*Louis T. Stanley*

*With a Foreword by*

RONNIE WHITE

1949 ENGLISH AMATEUR CHAMPION AND  
WALKER CUP PLAYER

*and Photographs by the*  
*Author*



COLLINS

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*Dedicated to my wife*

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## FOREWORD

*by Ronnie White*

*1949 English Amateur Champion and Walker Cup player*

Ever since I met Louis Stanley at St. Andrews during the 1947 Walker Cup Match I have admired him not only as a person with an infinite knowledge of the game of golf but also as a photographer.

I have always believed that the best way to improve one's game is to try and imitate the methods of the great players. There is no better way of doing this than by studying photographs of these players in action. That is why I have no hesitation in recommending this book to any golfer who is interested in improving his or her game. The action photographs are excellent and not one fails to bring out in the clearest possible manner the point which the author wishes to emphasize. Only the very best photographs find their way into Louis Stanley's books. I know this from personal experience for I had the advantage of his help in all the photographs for my own book.

I have tried to imitate the American players in an endeavour to improve my own game. There is in America to-day a uniform method of teaching based on certain elementary principles. There is no need for me to outline these principles because they are explained by the author in this excellent book. Every prominent American player, amateur or professional, swings his club in accordance with these principles and for this reason their playing methods have become uniform if not exactly identical. I invite the reader to study particularly the section of the book which deals with the methods of these players. In my opinion the highlight is that portion which is allotted to the one and only Ben Hogan, the photographs of whom, for the most part, were taken at the Canada Cup Matches at Wentworth in June 1956. No one, I am sure, will pass over this portion without first giving detailed study to the methods of the finest golfer in the world to-day.

This is, in my opinion, one of the best books yet written on this wonderful game.

RONNIE WHITE

# INTRODUCTION

Whilst gathering material for this book in different parts of the world, I studied the greatest players in the game—the champions of to-day, yesterday and tomorrow—in action under championship and tournament pressure as well as on the practice-strips. Analysing their methods at the time and in greater detail afterwards through photographic sequences, it was possible to draw certain general conclusions. It is obvious that every golfer has to interpret any golf movement he wants to make in terms of his own physique, but, whilst there are numerous ways of hitting the ball, there is only one swing. Physical differences in build are of secondary importance. It matters not if the player is fat, slim, little, or big, when the club is swung correctly, all in essence swing the same. In contrast, compare the methods of a group of average golfers. You find that they have as many swings as there are clubs in the bag. It is hardly surprising that what they hit is history and what they miss is mystery. Until the fundamental lesson has been learnt that there is only one swing and that the clubhead cannot be propelled faster than you can swing it, the average golfer will find difficulty in cutting his score to less than 85.

Of all golfers I would name Ben Hogan without hesitation as the most impressive shot-maker. The machine-like precision with which he lines-up a shot, the effortless swing that looks incapable of going wrong, the ice-cold concentration, all combine to make him the perfect model on which to base a game. The photo-sequence speaks for itself. I recall the iron-play of Jack Burke : the power-game of men like Sam Snead, Mike Souchak and Tommy Bolt : the polished style of Angel Miguel : the terrier-like determination of Yoshiro Hayashi : the toughness of seasoned campaigners like Julius Boros, Byron Nelson, and Stan Leonard : the artistry of Bobby Locke : the naturalness of Peter Thomson's style : the aggressiveness of Norman von Nida's shots : the concentration of Henry Cotton, Britain's most polished stylist : the distinctive methods of Cary Middlecoff : the muscular might of " Chick " Harbert and Harry Weetman : the youthful promise of Ken Ventura and John Beharrell : the patience of Frank Stranahan : the exuberance of Billy Joe Patten : the elegance of Flory van Donck : the grace of Ken Bousfield and Tom Haliburton : the courage of Ed Furgol : the coolness of " Dutch " Harrison : the confidence

of Gene Littler : the jauntiness of Dai Rees : the exuberance of Jimmy Demaret : the phlegmatic Ted Kroll : the husky Ed Oliver. It has been a privilege to watch these players and countless others in action. By means of high-speed photography I have " frozen " their swings in such a way that we can now examine, analyse, dissect and compare what we see. By that I do not in any way suggest that I have found the inner secret of how these men play their shots. Such personal knowledge they only can reveal. Every man is a law unto himself when it comes to the finger-prints of style. But, it is possible to pin-point the fundamental laws that control the principles of striking the ball, principles common to every top-flight player that must be incorporated into our own shot-making if we wish to improve. Bobby Jones once said, " If golf is worth playing at all, it is worth playing right." That belief put into practice made him one of the greatest golfers of all time. I would add that it is not only the ability to play great shots that makes champions, but the vital quality of making very few bad shots.

Golf is really not a difficult game. It is much less complicated than many other popular pastimes. We can simplify it by concentrating on these fundamental actions that the experts have mastered until they become ordinary simple routine. In a nutshell, swing the clubhead, and remember that it is possible to improve your shots and at the same time take pleasure in the game.

LOUIS T. STANLEY



*Remember that the be of a chisel is just as important as the length of the shaft. Such is the range of chisels produced by the manufacturers that everybody can find chisels that suit their personal needs. The right chisel will always make the joint easier. Special care must be taken over the choice of the pattern. It is the most over-worked chisel in the shop. The denser will be used about 15 times per pound as against about 40 joints on a variety of joints. Take your time over shapes, weights, and grips for the pattern is the most indispensable chisel.*



# 1. Check Your Equipment

Make sure that the clubs in your bag are the ones for you, and not for somebody else. Unless you have the right clubs, your swing is bound to suffer. Clubmaking in-day is a precision job. Matched sets live up to their name. The "feel" is the same with each club after alterations have been made for weight, length and balance. But that "feel" must be right for you. Many factors have to be considered. Your height, reach, strength of forearms and wrists, rate of hands up, and so on. Older players would do well to try clubs with shafts a little whopper than they used when more agile. The change does help. In fact, many younger players would be aided by such a change. Very often clubs are too heavy. You feel lightly-swinging clubs follow trying to swing clubs that feel like lead, while heavy players have clubs that are far too light. Fast swingers would be better with light clubs. Another mistake is to have heavy woods and light irons. The difference in weights is far too much. They require different timing which wastes the swing. The length of shaft and lie of clubhead must be right for your particular requirements. These are questions which are best answered by your professional. He knows that if you use a club with too short a shaft, your swinging arc will be flattened and shot-making will probably be affected. He will say that the lie of the club is true. Many players do not realize that at the address there clubhead motion has flat. Playing a shot off the toe or heel is like driving a car on two wheels. Your clubs must suit your temperament and physical make up. The psychological effect of being properly equipped with the right clubs is enormous.

*The set of clubs used by Fred Hoyle, one of the most experienced professionals in Britain.*



## 2. Check the Grip

Your swing is dependent upon the way you hold the club. A faulty grip will ruin your entire game. Different parts of the body are brought into action during the swing, but the hands and fingers are in control throughout the entire movement. Once a correct grip is established and the clubhead is swung with live hands, the rest of your game will improve. It is impossible to over-emphasize the basic fact, that in order *just* the clubhead must be swung with the hands.

The trouble is that there is no such thing as a standardized grip. The choice is inevitably individualized. So many things have to be considered such as the shape of the hands, length of fingers, forearm development, and so on. It is true to say that a golfer is as good as his hands, and certainly the hands are weak, a fact particularly noticeable in iron play. The odds are that the ball is hit harder than the hands can take with the result that the grip slips at impact.

- (a) The grip used by Marguerite Gulon of Sweden. Note her long slender fingers.  
 (b) Jimmy Thomson, one of the best iron hitters in America, favors the Fardon overlapping grip.





It is necessary to deal with these preliminaries before describing the actual grips. Weak hands are a handicap, but they can be strengthened by systematic exercise. Walter Travis used to squats a cirk grip. It does not matter what you use. A car steering-wheel is ideal. But the main thing is to keep at it. Turn around a dozen times a day. The more you do it, the stronger your fingers and hands become. You can test the improvement. You ought to be able to hit several shots in succession without having to re-grip the shaft. If the club-shaft turns in your hand, the grip is weak. A thin left-hand glove sometimes helps. It gives an even grip that is not always possible if your hands tend to perspire. If the glove wears, it is a sign that the grip is still too weak.

*Robert Walcott, the popular Royal Birkdale professional, demonstrates three types of grips: interlocking (a b), overlapping (c d), old-fashioned palm grip (e f).*



The most popular is unquestionably the overlapping grip known as the Vardon grip, though the cross belongs to Louis Ballour Melville, who used it first, while J. H. Taylor had an overlapping grip before Vardon popularized it. To-day the majority of first-class players use it, which, in itself, is recommendation.

The placement of hands on the shaft is most important. First, the club-head on the ground, then place the left hand on the shaft. Grip firmly, then open the hand to see how the shaft lies in relation to the fingers. This is most important. If the left hand is wrong, the grip will be off-balance. The shaft must lie on diagonally across the open hand as that when it is closed the "V" formed by the index finger and thumb points over the right shoulder.

*Harry Lawson's hands are large, his fingers are strong. These photographs (a) & (b) show at close range the overlapping grip. There is no sign of over-tension. That is where the union is often sore. An over-tight grip can be disastrous. Careless looseness of grip is a common danger, particularly at the top of the swing. When this happens the last three fingers of the left hand act as a corrective check by the pressure of their grip. Examining (b) more closely it will be seen that the palms face each other while the hands are parallel.*





*hand gripping the club with the palm of the hand. If you do, the left hand will be too much under, a position that opens the clubface at impact and produces a slice. An easy way of checking this left hand placement is to close the fingers. If you can not feel tension, the hand is too much over. Move it slightly until only three or even two fingers can be seen. Place the right hand on the shaft. The fingertips must be firm contact. The photographs I have chosen emphasize this point. The "V" angles are right. The little finger of the right hand overlaps the index finger of the left. Note how the right thumb is set such that just all the top left corner of the shaft. This position helps to prevent too much right hand creeping into the shot.*



*It is remarkable how grip-theories have changed. S. S. Smith, the Ryder Cup professional, shows here (p. 284) a fine controlled grip that looks comfortable and would be an ideal model for the average golfer. Yet, in the hey-day of Harold Hinton and John Ball there old champions held the club in the palm of both hands, the left thumb more outside, and hands moved freely on the shaft during the swing, a characteristic that would be condemned to-day. Modern methods have moved from theories. We are unquestionably safer with grips like this one.*



*The grips used by four well-known golfers: (a) **Parmentier de Saint-Venant**, 1936 British champion (b) **Lady Bonthorne-Linley** (Dorcy Withersell), probably the greatest of all women golfers (c) **Frederick Smith**, former South African champion (d) **Rory Melvin**, 1936 British Claret Cup champion*

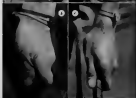


If you are not used to the Vardon overlapping grip, it is bound to feel strange at first, particularly the position of the little finger of the right hand. But it is worth preserving. The grip is methodical and sound. Correct hand-placement is essential.

But whatever grip is used—overlap, interlock, or some happy chance, it is vital for the swing that the clubhead should make impact with the ball squarely at right angles to the extended line of flight. To ensure this, there must be close co-ordination between the hands. It is power under control. The left-hand looks after the control, the right-hand infuses the power.

Trail-and-serve experiments may help the more advanced player, but the club golfer would be better advised to adopt and master an approved orthodox grip like the Vardon overlap, until he has assimilated the fundamental methods.

Grips used by *Vice-Chessington* (a & c), *former* *British Open champion*, and *Beverly Hanson* (d & f), the *American champion* of 1930. Compare the position of the little finger of the right hand into the angle of the "V's."





### 3. Check the Address

A faulty grip can ruin a swing, but a faulty stance is equally disastrous. If the ball is addressed too far forward, the left foot carries too much weight and the rhythm of the swing is upset through the difficulty of transferring the weight to the right. The shot will be topped. Addressing the ball too far back is just as bad. The hands will be in front of the clubhead and the swing breaks down on the backswing. Finally, a shot is good when the ball should be addressed at a point opposite the left foot. For every club the ball is played a few inches farther back from the left foot. Harmon has no conspiracy. The majority of players address the center of the ball with the center of the clubface, but some make allowances for individualistic tendencies in the swing by addressing the ball off different points of the clubface. Harmon has his club well forward. A straight bat could be drawn from the left shoulder to the ball. The club is like an extension of the arm.

(a) *Flamingo de Saint-Sauveur*. (b) *Larson-Little 1940 U.S. Open champion*. (Opposite) *Claude Harmon, winner of 1940 American Masters' Tournament*.





Width of stance is a matter of individualistic preference. Knees and heels have to be taken into consideration, but generally speaking the feet are apart about the width of the shoulders, the feet about the distance between the major joints the groin. Bobby Jones used to play making them with his heels close together. The choice

of stance is three-fold. If you want to hit from inside-to-out, adopt the closed stance, i.e., shift the right foot a few inches back from the line of extended flugel and let the toe point a shade to the right. If you want to hit from outside-to-in take the open stance, i.e., shift the right foot a shade forward of the line, and let the left foot fall back a little with the left toe pointing a trifle to the left. The square stance has both feet square to the extended line of flugel.



- (a) Jack Burke, Jr., American Ryder Cup player and winner of 1955 Masters' Tournament.
- (b) Lloyd Mangrum, U.S. Ryder Cup player and 1955 American Open champion.
- (c) Bobby Locke, three times British Open champion.
- (d) Gary Player, young South African professional.



A common fault is to take too wide a stance. When that happens the swing loses its rhythm because a full pivot is impossible and the club becomes a bar-frog, pushed by shoulders and arms. A narrower stance encourages a better swing. Watching literally hundreds of stances, I would say that the fairly wide stance with feet parallel to the line of flight gives the finest base for the average player. A controlled weight distribution is helped. A sense of balance is encouraged. At the address-position there must be an suggestion of stretching for the ball. To do so would upset the balance of the swing. The majority of first-class players have their knees and arms relaxed. No tension. The club is merely a natural extension of the arm. No crowding. If you do, the club can't support what. Remember that a first-class swing is not just a fancy flourish.

- (4) Ezra Johnson, the stylish British Curtis Cup player
- (5) Raymond Whorwood, capped winner of the 1928 British Open
- (6) Walter Hagen, 1925 American P.G.A. champion
- (7) E. J. "Dutch" Harrison, colorful American Ryder Cup player and winner of 1929 Canadian Open.



## 4. Check the Tee-Height

Not enough care is given by the average golfer to the question of tee-height. Usually it is far too low. These errors in the choice of tee-height can shoot right, particularly Ed Furgol's. If you lack confidence in the driver, leave it in the bag, take a No. 2 wood, and use a tee that shows more than half the ball over the top of the clubhead. It may seem high at first, but as the long run your confidence will be restored. Opinions vary on the topic of the use of pay-tees for new shots. One perfectly logical argument is that a turf has to be taken with an iron shot, why complicate the business with a pay-tee? The ball may be struck more cleanly, but at the cost of loss of backspin. All that is true, but there are some golfers who only feel confident when the ball is sitting-up on its tee. If such is the case, then the teeing must be more upright and the masts closer.

(a) Frank Stranahan (U.S.A.)

(Opposite) Ed Furgol (U.S.A.)

(b) Harry Wainman









## 5. The Dangers of Over-Clubbing and Under-Clubbing

It is difficult to advise anybody which club to use for a specified shot. No two golfers automatically use identical clubs for shots at the same range. So much depends on individual ability. The responsibility rests on the player to know what club that on the bag will do for him. He must take into consideration the wind and weather, distance, texture of grass and obstacles. Under-clubbing is a danger, usually due to over-cautious shot-making ability. There is no sense in forcing a shot. If you do, the rhythm of the swing is upset. It is perfectly all right to play shots with full backswing and full follow-through.

Four masters of accurate club-selection: Fred Dale (a), Syd Scott (b), John Jacobs (c), Henry Cotton (d). Between them they present four stages of perfection in the swing.



Here is a rough guide towards selecting the right club. It will need personal adjustment to match the individual strength of each player. It assumes ideal weather conditions with no wind.

<i>Club</i>	<i>Length of Shaft</i>	<i>Distance</i>
Driver		From 275 to 375
1 Wood (Brass)		From 275 to 345
2 Wood		From 345 to 375
3 Wood		From 365 to 425
1 Iron		From 375 to 425
2 Iron		From 375 to 405
3 Iron		From 375 to 395
4 Iron		From 375 to 385
5 Iron		From 375 to 375
6 Iron		From 375 to 365
7 Iron		From 375 to 355
8 Iron		From 375 to 345
Wedge		From 33 to 365



## 6. Check the Start

It has been said that unless the backswing is sound, the downswing will be off balance. That is true, but the action of the swing can be improved down even further. I would say that unless the first quarter of the backswing is correct, the chances of the shot being successful are slight. It is a movement that has many individualistic movements, though the fundamentals are common to all. Reducing it to the simplest terms, I can best describe the movement as taking back the club by pushing with the left side, arms and head, the clubhead keeping close to the ground. Notice how the left arm is straight, while the right elbow is close to the side. Cocking the head slightly to the right helps to steady the head.

(Opposite) A lovely picture by Sam Donald. Note the straight left arm and left shoulder pointing at the ball.

(a) Eric Bevan makes a good start in an area shot

(b) Cipe Grapponcelli's left arm is still a straight continuation of the club





In none of these action studies is there any suggestion of wrenching-up the club with the wrists, a fault that leads to chopping-down on the ball. Arthur Lee (b) takes the club away in easy fashion. It is a natural rhythm. The more fluent and natural the action, the truer will be the swing. Hands and clubhead should be on one plane, the pushing-back being started out by the left arm and hand. The club will be swung to the top in a fairly wide arc. Ted Kroll's chop shot (c) is played with the hands and arms. The American Ryder Cup player has kept the clubhead close to the ground with a pendulum swing.



Note how in each photograph the right hip begins to turn as an aid to a rhythmic pivot, also a gradual flexing of the left knee and the beginning of the disaccleration. The head is well down. The wristcock is about to develop. In the post-backswing, Gary Middlehuff lets the blade lag the greatest. Note the position of his left hand and right wrist. Remember that the importance of the first quarter of the swing is such that it determines the fate of the shot.

(a) Jimmy Thomson (U.S.A.). (b) Arthur Lee. (c) James McNeil (U.S.A.). (d) Sam Donald. (e) Ted Kroll (U.S.A.). (f) Gary Middlehuff (U.S.A.).







## 7. Check the Left Arm

Those who argue that a sound swing is dependent upon the left arm being straight at the top of the backswing are as ignorant as Harry Vardon when he said "I am firmly convinced that there is no such thing as a straight left arm at the position where so many golfers have been informed there is." Both are wrong. Even Vardon could not have ignored the evidence demonstrated by A. M. Sargent of Spain (page 344). His straight left arm is almost a signature of the position, while that of Miss MacCready (page 344) is no less impressive. The straight left arm does exist. The question is whether it is essential. Without hesitation I would say that many of our best players do not consider it necessary in its extreme form. The photograph of Douglas (opposite) was taken during the American Open championship. His form that week was good, his style impeccable, and always when I watched him, he had the slight bend in the left arm at the top of the backswing. I could list others who have a similar characteristic. And all are first-class short players.

(Opposite) Dave Douglas (U.S.A.).

(a) Don Ross.

(b) Reginald Knight.





The best answer is that those who can produce a straight left arm at this stage of the swing are fortunate. There are definite advantages inasmuch as it reduces the arc of the backswing. The fellow at the end of the club has a longer swing to his swing. But there are quite a number of golfers who are physically incapable of taking the club up as much a way. They are obliged to modify it with a slight bend. That can mean, for that would weaken the wrist. As soon as the downswing gets under way the left arm remains as straightness which is retained up to and after impact. It would be disastrous to complete the swing with a bent left arm.

(a) *Super Model* (Spain). (b) *Man McGraw*. (c) *Brian Wilson* (N. Africa).



Impact would probably produce a topped shot. It is easy to test whether you can keep your left arm straight at the top of the backswing. Your left hand grip has the answer. If you are a second handicap, your grip will remain firm. If not, the last two fingers will break their hold. Turning to other photographs in this sequence, that of Frank Thornton (c) is of interest in that it shows an experimental swing. He adopted a new grip, reversed the backswing, had a full shoulder turn, but reversed the hip pivot. After impact, he kept his head down for a much longer time than usual. He told me that he had not won a shot since for three months.

(c) Frank Thornton (U.S.A.). (d) Ben Cushman. (e) Fred Daly.





## 8. Focus on Individual Swings

(5) MAX FAULKNER

Max Faulkner is one of the most colorful personalities in British golf to-day. Something of an eccentric, he reaches the ball in haphazard fashion. In the early days he hit low and thought otherwise—often in the rough. Temperamentally impetuous and eager for action, Faulkner took time to calm down. The eccentricities are still there, but it is under control. The same thing has happened to his golf. It matured after he won the British Open championship at Portlough in 1935. He plays most shots well, with perhaps a slight weakness on the greens, but my choice for this book is his drive. Faulkner driving is an exhilarating sight. He hits the ball in a full-bodied way that makes lesser mortals green with envy. Truly this sequence of photographs. They speak for themselves. The power to back for an opponent? The wide stance with the ball opposite the left heel, then the smooth weight distribution with full shoulder pump and hands fairly high. As the swing enters the downward path, the picture personifies controlled power under control. Notice the back knee, the left arm undeniably straight, the right arm coming over the side as the knee is about to be relaxed into the shot, the right-shoulder after impact with the left side taking the full force of the swing head movement, right side coming through, arms flowing out, and so on in the perfect finish with copybook balance and poise. Watching Max Faulkner in action is a refreshing sight. Physically exceptionally strong, he is built in the mould of a power-driver. Given a reasonable break of luck, his name should figure again on the Open trophy.





46 *Packing up* — the left knee turns to hold it steady in a spot just behind the ball, thus helping the hip and shoulder power



## (6) ERNEST MILLWARD

Ernest Millward is something of a rough diamond. On the field he seems almost instinctively aggressive. It was this fighting characteristic that earned the accolade as his lowest in the English Championship final of 1932 at Bournemouth and Bournemouth. On the score of style, Millward would be judged by the pundits. He looks awkward, almost ungainly, as he lurches round the arena, but in his defence it must be conceded that these distinctive methods are effective. He is no respecter of getting opportunities. The bigger they are, the harder they fall. Hoping that this treatment would be received well in the Americas, he played in the Walker Cup match at St. Andrews in 1933. He did not quite come up to expectations, losing both singles and foursomes, but he put up a spirited fight against Bruce Cudd. To those who want to experiment, Millward's swing offers plenty of scope. Take note of the grip, the position of his hands on the grip, and the angle of the "Y's." As the address, notice the bent elbows, the distance between the arms and the body, the right index finger on the shaft, the position of the ball in relation to the left heel. It is interesting to compare the photograph of the address (5) with that taken in a left-handed view aspect. The hand position is practically the same. The style is not everybody's choice. The swing is honest, without frills, and with Millward behind the club, both powerful and accurate.





*As the right knee turns on towards the ball, the right hand is relaxed automatically and the stage is set for the power-swing.*





## (16) FLORY VAN DONCK

Flory van Donck ranks as one of the most stylish players in tournament golf on this side of the Atlantic. He has had considerable success in Continental championships, has added several of the big-money tournaments in this country to his list, and in 1933 gained the Harry Vardon Trophy. Tall and of slender proportions, Van Donck has the build of a stylist. His swing is a delight to watch. In this set of photographs I have included two poses (a) and (b), (c) and (d). They enable the reader to study the beautiful difference seen in technique between wood and iron play at the top of the backswing and at the moment of impact. The camera has frozen the action at identical moments. The address position (a) looks compact and comfortable. Photograph (b) shows how far the hands are away from the legs. Next is this study the position of the right index finger on the shaft. The lower sequence, already mentioned, is useful also as a reminder of the importance of weight transference.





*Descending up — when the hands are ahead of the clubface at this stage of the swing, the odds are that the right side will push a terrible punch into the dirt!*



## (iv) HARRY WEETMAN

Harry Weetman is very strong and hits the ball a long way, a characteristic that has served him in good stead too, as witness to his liking, that additional length has disturbed many an opponent. In 1932 he won the P.C.A. Match-play championship at Haylake by beating Jimmy Adams in the final. The Masters' Tournament and the Harry Fashen Trophy were added the following month. He has played in three Ryder Cup matches, his record showing a win against Sam Snead by one up and has represented England in the Canada Cup in 1932-34-36. Temperamentally Weetman would seem to be ideally equipped for the cut-and-thrust of match play. For this photograph I avoided the long-range clubs. Instead I have chosen a series of iron shots. The reader can detect the swing himself beginning with the stance, position of the ball and clubhead, development of the backswing with maybe an eye on wrist action and hip movement. The downswing has been caught at a vital stage. Repetition of Weetman's action in every detail and backswing would enable coverage. The completion of the shot is a revealing position in that it represents a truthful portrait of what went before. I would say that Weetman's record is an impressive one through his determination to make the grade. He is not a pretty striker of the ball, but he brings it an air of strength. It is interesting to watch him practice. He hits the ball like a machine and makes the put with efficient precision. He has achieved much in a short time, but his potential indicates that "super" golf which only great champions can produce. Tournament experience in America would improve his game enormously. I regard him as a youthful student of the old school of professionals, a tough case of men who know the game from A to Z.





## (v) WALTER BURKENS

Walter Burkens has a brilliant record in the American P.G.A. championships. Since 1951 he has appeared in three finals, winning in 1953 against Fother Lums by 2 and 1. At the Annual Meeting of the American P.G.A. in 1953 Burkens gave a speech in which he outlined the principles of his own game. He spoke at length on the problems of putting, but not about greens, reading the greens, and so on, but his remarks about the No. 4 have not remained in relation to this photo-sequence, and I venture to quote them. — "On the back swing with the No. 4 even I think I cock my wrist faster than any top player in golf. I work with more or less of a fast hand action or a fast finish, because here I cock my wrist immediately and I am set. I don't have to worry about anything at the top." Judging by the result of these things I can understand the absence of concern, though there have been occasions when his fellow-professionals have argued that his backswing is too abrupt and too sharp with the ball hardly in the air at all. Maybe they are right at times, but, when the pressure is on, Burkens's own shots inevitably have the edge on those of his critics.





## 9. Check the Shoulder Pivot

These photographs show what the shoulder pivot of a first-class player is like. By comparison, the average golfer often seems as fat as a man. An over-swing swing and a half-flat shot are sure signs that the shoulder turn has been neglected. Dorothy Kirby (opposite) has a wonderful shoulder pivot. The former American champion swings the ball over her left shoulder. Her shoulders are at right angles to the line of flight of the ball. Harry Bradshaw page 41 (a) is a good example of how a solid-built frame can be pivoted. Those who complain that they won't lose weight just such a turn should look at Bradshaw's shoulders. Combined with his hip winding-up, he looks set for a mailed fist. Page 41 (c) shows the shoulder-pivot from a different angle. The flaring of Benzie White's knees suggests almost "letting down" to the ball position. The shoulder-pivot plus the hip winding-up are essential to a sound swing.

(Opposite) Dorothy Kirby (U.S.A.)

(a) Ed Lang-Pearce (China)

(b) Dorothy Kirby (U.S.A.)





(a) *Harry Bradshaw*



(b) *Alberto Salas (Chile)*



(c) *Billy Joe Patton (U.S.A.)*



(d) *Stan Leonard (Canada)*





(c) *Maurice Marden (USA)*



(d) *Francis Smith*

(g) *Samuel White*



(h) *Bradley Womack (USA)*





## 10. *Hitting Past the Chin*

I have chosen this set of photographs to exhibit a feature of the swing. Hitting past the chin is a generalized description of a common error concept. In each of these examples you can "see" the hit of the right hand against the left as well as the violent thrust of the right leg as the case of full drives. Peter Allan (opposite) and Claude Harmon (page 32) show an edge of having the left arm collapse. That is itself a no-no! (or is it?) What is possible to play a good shot with a bent left arm at this stage of the swing, it is much better to let the left arm take the hit. Peter Allan has the build for prodigious driving. His length from the toe is tremendous. In this photograph the speed of the club is bringing the body round. The majority of golfers would have allowed their head to come up before now, but Allan still keeps it well down. Bob Harris of Chicago (below), though unknown to Harmon, has a useful swing and makes the full prodigious statement. In this "hit out" drive, both hands have left the ground, though the left side is firmly forward and he has hit past the chin.

(Opposite) Peter Allan, British Ryder Cup player (below) Bob Harris of Chicago





It is always tempting to try for those extra few yards, but the trouble with so many golfers is that they shove this additional energy into the swing at the wrong instant.

The natural reaction is to start hitting earlier, so that the accumulative force will strike the ball a more powerful blow than usual. Unfortunately the means of getting power does not rest that way. If additional force has to be put into a shot, it must be applied in the hitting area, at the moment when the wrists uncock and the force is released. The danger then is of increased leverage overpowering the left hand, arm and side. These photographs show how the body should be braced to take the impact. Other tips might include widening the stance or lengthening the backswing, but ultimately extra length can only come from stepping-up acceleration in the hitting-area. Remember it is better to start movement a shade before impact, rather than rely on the right-angled firing burst of reaching peak-acceleration at exactly the moment of impact.





(1) *Sam Snead* won the British Open championship in 1946. Also literally won every important event in America, except the most coveted of all, the National Open championship, in which he has lost twice up three times. In the 1949-50 season Snead became the first player in the history of American professional golf to pass one million dollars in official earnings. He drove 14 holes each in one stroke.

(2) *Don Ross*—a little man with a tremendous drive.

(3) *William Thomson*, of Jupiter, Florida.

(4) *Frank Beale*, rugged golfer who led out the New Course, St. Andrews, in 19 strokes, the lowest ever recorded in the British Open Championship.

(5) *Claude Harmon* of Winged Foot Country Club, New York, a right-hand independent-minded man.

(6) *Edoed Mangrum*, an experienced tournament professional, who has won literally every tournament and championship America can offer.





## 11. Check the Top of the Swing

Various aspects of this stage of the swing are dealt with elsewhere in the book, such as the straight left arm, shoulder pivot, how far back the club should be taken, and so on. In this section I want to deal with the position of the right elbow. There are several conflicting theories. One maintains that the natural position for it is pointing to the ground and is shade away from the side. Another holds that the right elbow should be well into the side, a move as late with the old-fashioned test of putting a handkerchief under the right armpit. If it fell to the ground before the shot was played, the swing was faulty. That test of test is not so bad if the swing is flat, but it would rule out the upright variety. I prefer to compromise. I think it is better to let each individual decide for himself. For that reason, I have chosen a series of photographs that show personal variations.

(Opposite) *Earl Brown.*

(a) *Ray Klumbo.*

(b) *George Johnston.*





4

Norman von Nida plays a full drive. A confident Irish girl after punts a wedge punch into his shoe-making. Just after the war he had considerable success in

5



British tournaments, being the top money winner in 1947 and Vardon Trophy winner in 1948. So far he has not reached his top form in the British Open championship but has won the Australian Open title on three occasions. For several years he missed the British scene, but returned in 1955. His style is neat and compact. This particular position (a) shows copybook form. Note the position of the right elbow and compare it with that of Vicentiano de Saint Lawrence (b) who has a string of national title successes to his credit. She is tall, slender and supple. Her swing is full and the angle of the right elbow at the top of the backswing obviously suits his style of play. Johnny Palmer (c) takes the club further back, but brings his right elbow more into the role.

7





Lawson Little (c) would easily pass the perfect-handled-hood test. It would still stay under his armpits at the very top of the backswing. It is a magnificent action-study. Nothing could be faulted. The weight distribution, shoulder and hip pivot, grip, hand position, ankles to make the perfect backswing. Equally immaculate, though not so powerful as in build-up, is the study of Rex Brown (page 34), who would pass the same style-test as Little, except for the right elbow. Ray Harris shows a more abbreviated backswing, but the right elbow position is about the same as Brown. Johnstone (page 33) is more solidly built. His Marston has favored a cluster backswing. The length of hands vary as much as the right elbow position. Marston Garrett's are high (d). Chen Chung-Fu (China) (f) would also pass the handled-hood test. Compare them with Lawson Little's hands. Allowing for developmental variations, if the backswing is right, you can build on a sound foundation.





1. No one could say that Billy Joe Patton is a graceful player. When he steps on the tee the one ambition seems to be to slam the ball out of sight, and he certainly drives it enormous distances. (2) gives some indication of the right side leverage on the right arm and hand before the blow. The weight distribution in (3) is excellent. Note how the left shoulder points at the ball. Striking in the last part picture the left hip can be seen moving out of the way as the right hip turns into the shot. It is often said that the address-stance and moment of impact look almost identical. Compare (5) with (4).



## 12. Focus on Individual Swings

(v) BILLY JOE PATTON

Some critics maintain that Patton's swing goes through too wide an arc. Maybe it does for some tastes, but the American's strong hands, wrists, and powerful shoulders seem to like it that way. His record speaks for itself: Patton was only one shot behind Ben Hogan and Sam Snead in the 1954 American Masters' Tournament, and several who can keep pace with such skilled company has not much to learn in the golfing arena. Patton won the North and South Amateur in the same season and is the only amateur to have won gold medals in the Amateur Open championships in those successive years, 1952-1953. In the Walker Cup match in 1955, he won both his games, measuring the P. P. Revolution in the angles by 2 and 3. Illustration (v) shows more conclusively than words can describe something of the wheel-and-axle swing of this international-style American. It is often said that no two golfers ever swing the same. Certainly I have never seen a second "Patton swing" but that is no reason why it should not be recommended. Those who feel they might like to experiment would do well to remember the advice that the club is not just swung by the arms alone. Legs, hips, arms, body, and so on—all have their role to play. The swing is a rhythmic co-ordination of the whole, whatever it belongs to: Jim Case, Ronald White, or Billy Joe Patton.





## (vi) C. S. DENNY

C. S. Denny is an ideal model for golfers who are proportionately built on a fairly large scale. The finest professional is as strong as an ox. Nothing seems to tire him. He shows no slump at the end of thirty-six holes as they seem at the beginning. He may lack the suppleness of Miss Foulkes, but any modification has not affected his swing. This sequence shows an iron shot to the backswing. No hint of stretching. The shoulder and hip joint are good. So many golfers tend to overswing their arms. If the club is taken back too far, the control has gone. On the other hand, it must be realized that if the backswing is abbreviated, there is no need to whip the club down and through twice as quickly. One of the signs of first-class cross-play is the apparent looseness of the entire action. Denny swings the club in effortless fashion. No hurrying. No hurrying. His strong wrists take the clubhead through the ball as firm but measured fashion.





## (VIII) LAWSON LITTLE

There is another American power golfer—Lawson Little reached the heights in 1932 and 1933 when he won the American Amateur and British Amateur championships in successive seasons. In the 1934 British Amateur Championship he registered a record victory in that event by beating James Wellman, 14 and 13. He played for the U.S. against Great Britain in 1934. Two years later he turned professional, won the Canadian Open, and in 1940 gained the American Open title by 3 shots from Gene Sarazen. His long game was tremendously powerful, and it was interesting to compare his efforts with those of Jimmy Thomson, who was then named to the longest list in the world. On one exhibition tour both players almost slammed the cover off the ball in attempts to out-distance each other. I had the impression, interesting in that the reader can study the head and wrist action in the vital hitting area. The split-second acceleration can be seen. Look at the left arm in (A). In (A) the body and right side are nearly together. The clubhead has gone through and under. Photograph (B) is a perfect example of a shoulder pivot. (C) shows a well-balanced finish with the hands close to the body. Note the shortened grip. Little's head is up, but it is near to disconnection between looking up and rising up. Some golfers find difficulty in keeping their heads down. In such cases over-swinging can upset the rhythm of the swing. Provided the eye is on the ball up to the moment of impact, a player can look round quite safely, but he must not rise up. Very often this tip helps to make the follow-through more fluent.





*Carlos Colla of Spain is a thoughtful player with a fine rhythmic swing. The sequence shows a man who plays confidently and easily. He addresses the ball off the right foot and forms a narrow stance. Note how the hands are slightly forward in the backswing over the full part of the shoulders with only a half-hip pivot. The camera has frozen the action as the club enters the hitting area. Note beginning to bend and weight gradually moving over to the left side. Note how Colla keeps his head down and back at impact. The club flared through smoothly at the completion of the shot.*

1





## (ix) CARLOS CELLES

Even shots played with effective action, such as this response by Carlos Celles, are the enemy of club golfers. It looks easy, but is so hard to master. The question of taking down, for instance, bothers many players. The reason is simple because the majority insist on taking the shot behind the ball instead of in front. It is not as easy hole to run, as fact, many golfers get up in disgust and carry on hoping that the results will remedy itself. Generally speaking it is not due to bad sighting. Nine times out of ten it can be traced to unaided weight transference. Walk across any links and you see golfers strapping iron shots that could be bettered before the ball is hit. What happens is that they put their weight on the right foot from the moment the ball is addressed, and when play the shot with no loss of weight transference. If only they would gradually shift the weight to the left side many of these mistakes would be solved. When that transference takes place, it is possible to hit down on the ball, and ensure the right degree of underpen.





## 13. Downward Pull of Left Arm

Most attention for the left arm, the Cinderella of the swing. The part it plays is too often overlooked and misused. Knowing that the right hand and arm release the punch into a shot, we tend to forget that its left counter-part is just as important. I have learned elsewhere that the club must be taken to the top of the backswing under the controlling guidance of the left arm. The straight left arm theory has also been examined. But the left arm has a further role in the swing. Left arm guidance does not end at the top of the backswing. It must continue for the first part of the downswing. Unless the intensity for this downward pull of the left arm is reduced, the right hand takes charge too soon. Hitting from the top means that the lower has almost gone by the time of impact. Note the left arm in each example. It is almost possible to negate the downward pull used by the left arm. If you want to make the action feel more natural, practice swinging a club with the left arm only.

(Opposite) Gerry de Wit (Holland)

(a) Carl Poulson (Denmark)

(b) Ken Bousfield





(a) Christy O'Connor



(b) Jack Nicklaus (U.S.A.)



(c) Angel Miguel (Spain)



(d) Johnny Palmer (U.S.A.)



(19) James McCarty (U.S.A.)



(20) 1970 World Champion Gary Player



(21) Fumio Naganishi (Japan)



(22) Marty Flegel (U.S.A.)



## 14. Clubhead and Arms at Impact

High-speed photography has made it possible to freeze the swing at the moment of impact, the pay-off that stamps the class of a player. The poses to look for in this split-second sequence are simple. The shoulders are square to the ball. The legs are coming round to face the hole. Particularly do I want to stress the straightness of the left arm. Examine very carefully the revealing action study of Henry Cotton (opposite) with the clubhead and left arm as low as impact. It is an example where nothing can be faulted.

The same applies to the photograph of "Chick" Harben (below), taken from a different angle. It possesses power under control. The photograph of Ben Hogan (page 75) was taken at a moment of considerable pressure during the play-off for the 1933 U.S. Open championship.

There is no need to comment on the action. It speaks for itself. Arm-movement in all the studies is excellent. The right shoulder is under the left. There is no hint of the right side swinging round too quickly, a common fault with the average golfer who will bring the clubhead across the ball. Note how the back of the left hand faces the hole at impact. The elbows are together. But the feature I want to stress is the accuracy for the left arm and side to be firm at impact, strong enough to take the full force of the thrust by the right leg, back, and arm without wobbling. In the sequence over the page you can see how it is done.





(a) Walter Barton (USA)



(b) Fred Daly



(c) Percy van Bock (Belgium)



(d) Harry Strathern





(c) Norman Sutton



(d) Ben Hogan (U.S.A.)

(c) John Burton



(d) Gary Bester (Germany)





(a) Joe Girard



(b) Johnny Palmer (U.S.A.)



(c) Ben Hogan (U.S.A.)



(d) Fred Hawkins (U.S.A.)

## 15. Check that Acceleration

In the hitting area the hands reach *early*. Up is more the left hand but both the master-hand, but as soon as the hands reach a point in the descending below the waist, the thrust of the right forearm and hand becomes pronounced. The acceleration is terrific. When studying this set of photographs note especially the delayed extension of the wrist-arch. Take Douglas Ford (page 36-37) as an instance. The 1933 American F.C.B. champion's hands have already reached a point virtually opposite the ball. The speed of the action is such that an unaided eye could tell what was happening in such detail, but in a split-second the right-hand acceleration will lock the clubhead through to catch up the hands in impact. Billy Joe Patton (L) is an even more striking example of the power that is released when the wrists uncoil. The timing must be perfect. If the wrist-arch is held back too long, the result will be a pulled shot. If the wrist extends, and this is more accurate, uncoiling the wrists too early means losing power through hitting from the top of the descending.

(H) Harry Bradshaw

(L) Billy Joe Patton (2/34)





- (a) *A. B. Dunbar, winner of 1923 British Walker Cup side*  
 (b) *Don Regel, former U.S. Amateur champion, now professional*  
 (c) *Douglas Ford, 1922 American P.G.A. champion*



- (d) *Clayton Hughes, American Ryder Cup player*  
 (e) *Bruce Smallden, Canada Cup player*  
 (f) *Bob Hamilton, 1924 American P.G.A. champion*



(2) Henry Longhurst, whose golf is as fastidious as his pen

(4) Marston Ward, twice American Amateur champion, now professional.

(7) Harry Warman, British Ryder Cup player



(1) David Hunter, long-losing 1935 Open champion.

(6) Peter Allan, one of the most powerful hitters of younger professionals

(5) Dale Murry, member of 1931 U.S. Walker Cup side.



*Here is a close-up of John Jacobs, the professional who led the headlines in the 1955 Ryder Cup match at Flamingo by beating the much-favored American, Gary Middlehoff, by one hole. The result surprised many who only knew Jacobs by name, but those who had watched him play during the season before had sensed his potential. Jacobs is a natural stylist with a magnificent swing. Tall, supple, and powerfully built, he takes the club through with controlled force and in short with an ideal match-play temperament. His game would benefit enormously from a competitive season on the American tourment circuit.*



## 16. Focus on Individual Swings

(a) JOHN JACOBS

Jacobs has a firm foundation. The entire back staff for a full pivot. The arms fall naturally from the shoulders. He over-swinging. The body is wound-up like a coiled spring. The position in (2) of the left shoulder and hip point is excellent. No many players tend to curl the backswing in their eagerness to begin the downswing. When that happens the body weight is brought too soon onto the shot, the right shoulder comes round too quickly, the player begins to let from the top of the swing, and the shot becomes feeble and uncontrolled. In the downswing, notice how Jacobs shifts the left hip out of the way as the right hip and side come onto the shot. There is no suggestion of the shoulders moving round too soon.





Jimmy Thomson, one of a North British professional, decided at a young age to make his fortune in America. I know nothing about his fortune, but he certainly made the grade among the toughest American tournament professionals. He has earned the title of one of the world's most consistent long drivers. Although he is now in the verge of the senior rags, Thomson is still a great player. I think the secret of his success lies in his great strength. His arms are like steel. He is tough, knows all the tricks, and is immensely shabby. He makes plays as more spectacular than the pros, but he is no mean performer with shots of short-iron range. He takes the job with clock-like precision.





## (xi) JIMMY THOMSON

Several points in this sequence of Jimmy Thomson are worth examining again. First, he keeps his hands and arms well into the body. There is no danger of the balance being upset by over-reaching. Photograph (ii) shows the left shoulder moving round under the club. Note the wrists. The importance of wrist-rock is not always appreciated. It is literally the hinge of the swing that co-ordinates hand action and body movement. It is impossible to have locked wrists and a free-flowing swing. On the other hand, the left wrist-rock is useless if the weight is kept on the left foot. There must be weight-transference so that the left side can move round naturally and the left wrist-rock can play its part in the swing. Illustrations (i) and (ii) together almost resemble the action of a pocket-knife closing. In the interesting space the club has struck the ball with a crisp stroke. In (i) the left hip has begun to rise, whilst the right arm has straightened out with the right hand rolling over. The head is well steep.





*Here is (a) the all-important first half of the backswing. Elbow close to the body. The stance is not too wide.*



*At this stage of the downswing (c) the weight transference has shifted to the left side. The right elbow has come into the side.*

### (iii) CHARLES "CHICK" EVANS

The reference books tell me that Charles "Chick" Evans was born on 18th July, 1895, and though the thing is *prima facie* incredible, I am nevertheless compelled to give credence to the assertion. We are all exposed to birthdays. Evans won the American Amateur championship in 1920 and 1921. He won the American Open championship in 1926. In partnership with John Ball, he played four times for America against Professionals in the Centenary match of 1911, and represented America versus Great Britain in 1921-22-23, 24. In short, "Chick" Evans is almost a legendary figure so that he is an active link with the famous golf figures of the past. This photographic sequence was taken in his 46th year. They would do justice to a golfer thirty years younger. His arm shots will have a snake-like sharpness.



The head was kept well down [1] until the natural momentum of the swing brought it round and up. Note the firm left side.



For hours, let alone golfers, passed such murder areas as Jimmy Demaret, the most colorful personality in American golf since the hey-day of Walter Hagen and Gene Sarazen. He is a first-class all-round shot-maker with an excellent playing record. He has won the American Masters' Tournament on three occasions and has gained his place in three American Ryder Cup teams, twice leading Ben Rose in the singles, and Arthur Lee by 3 and 6. Demaret's distinction is only outshone by the brilliance of the clothes he wears on the links. He possesses quite a collection of suits and at times has teamed-up with his friend, Ben Greely, in road harmony.



## (xiii) JIMMY DEMARET

In this action sequence, Jimmy Demaret plays an even shot with his hips square to the ball almost throughout the swing. The arm and hand action seem to be emphasized as the club enters the hitting area. His left side appears to move laterally about at the ball to enable the hands to bring the clubhead abruptly down and through. Note how the right elbow has come sharply into the side at the downswing. The head is firmly anchored after impact. The final position is relaxed and nicely balanced. The grip is still firm. The hips are practically square to the hole. Balancer plays a tremendous part in the swing. It is easy to make the mistake of putting too much weight on the toes during the swing. Some players rise on their toes at impact. When that happens there is a danger of the player falling into the stroke. It is better to have the weight more on the heels during the swing, particularly women golfers. Joyce Wethered always had this discrepancy (see page 148). Even so, the manometer is not to be recommended. When it happens there is a danger of the player falling into the stroke with a shoulder shot as a result. It is far better to have the weight more on the heels during the swing.





## 17. Check that Right Elbow

In this sequence note how in each case the right elbow has come well into the ribs, whilst the pulling-action of the left arm can be detected by the stretched attitude of the left arm. It is interesting to study the different levels of Roberto de Visiani's arms and shoulders (page 86 c). In each example the right leverage is marked as the right elbow comes into the ribs. At the top of the backswing the right arm is well away from the body, some players bring it to be away as much as a foot as in to give plenty of freedom, but once the hitting arm is reached and the wrist snapping begins, the right elbow must be bent and brought into the ribs. The swing must be perfect. There must be no hint of checking at the moment of impact. The rhythm of the swing must be preserved to one pace. A co-ordinating factor to this smooth re-balancing is the action of the right elbow at the stage of the downswing.

(Opposite) Aldo Cassa (Italy)

(a) Henry Cotton

(b) Eric Sutherland (New Zealand)





(a) Ed Emery (USA)



(b) Harry Bradshaw



(c) Roberto de Figueas (Argentina)



(d) Frank Buckler (New Zealand)





(13) J. C. Watson



(14) Sam Snead

(15) Byron Nelson (U.S.A.)



(16) Ed Furgot (U.S.A.)





## 18. Hitting or Swinging?

The roll of the wrists is a natural feature of the swing. Every player should let the hands and arms flow out as freely as possible. The maximum of the clubhead goes to that if it is allowed to follow its natural course unchecked! The trouble is that many golfers, when trying to drive a ball out of sight, apply the brakes at the moment of impact, and the movement becomes a hit rather than a swing, a chopping action instead of a rhythmic sweeping movement. The clubhead must flow out low so that the arms are fully extended as in the photographic sequence. As the tip is to put matchsticks in the ground a little in front of the ball. You can think how many are knocked down after impact.

[Opposite] "Click" Harbert—winner of the 1934 American P.G.A. championship when he beat Walter Huthorn. (a) Clayton Douglas—fine example of the arms flowing out after impact. Note the wrists. (b) Julius Rose—American Open champion of 1931 and later winner of the Tom & Sheraton Tournament in Chicago.





(a) Ben Hogan



(b) Arnie Ward (U.S.A.)



(c) Gene Lister (U.S.A.)



(d) Jim Clanton (U.S.A.)



(c) Peter Thomson (Australia)



(d) Fred Jacklin



(e) Paul Aztec (USA)



(f) Laurie Rye



## 19. *Keep the Eye on the Ball*

Jack Hitchcock used to say that it was wrong to keep the head down for one inch of a second longer than was necessary. Dangerous advice if taken too literally, for while it is true that over-exaggerated head-down makes a rhythmic shoulder-swing impossible, the fact remains that head-up is impossible for a large proportion of skilled players. Tremor must be avoided, but moving the head about is fatal. Instantaneous can be quoted as players who shift their head laterally and still make a good shot. Even so, for the average golfer it is safer to be awkward. Look at these action studies. They include some of the greatest golfers in the world to-day. Without exception every one has kept his head well down with the eye on the spot where the ball was played. I have purposely included men of varying height and build. They range from the tall, willowy Middlecoff to short sturdy Quirk, the hefty Henshaw and Olcott to the average-built Burke.

(Opposite) Wonderful head-down posture by Cary Middlecoff

(a) Marty Furgal (U.S.A.)

(b) Andy Quirk (U.S.A.)





(a) Sam Snead (U.S.A.)



(b) Pete Cooper (U.S.A.)



(c) Francis G. Breuninger (U.S.A.)



(d) Clayton Hapner (U.S.A.)





(c) Gene Simpson (1954)



(d) Jack Burke (1954)

(e) Bobby Locke (South African)



(f) Ed Brown (1954)





*Foot has a firm grip. There is no danger of the club turning on his hands by the force of the clubhead striking the ground. Note the placement of the left hand, and the angle of the "V" in (b).*



## 20. *Focus on Individual Swings*

(118) RICHARD YOST

A locally playing American who played in the 1935 U.S. Walker Cup team, in the singles he beat John Morgan by 8 and 7, and with Billy Joe Patton as partner beat the British pair, Mackenzie and Morgan, in the foursomes by 4 and 1. There are several points about his game that the reader can note with benefit. Photograph (a) shows an ideal address-position. It is possible to rule a straight line from left shoulder to clubhead. The pivot action in the backswing is an artificial mannerism. It is a natural turn involving the co-ordination of the left foot, knee, hip and shoulder. Note that upturned straight left arm. At impact the right arm has straightened, the left arm has taken the strain. The head is well back. The completion is well-balanced with the grip well firm.

(a)



(b)





*Notice that in all four action studies the hip movement has been centered in the "humpback." The swing looks compact and workmanlike.*



## (12) FRED DALY

Despite his apparent casual approach to the business of shot making, Fred Daly is a shrewd tactician with a brilliant record. British Open champion in 1924, runner-up the next season, three times P.G. & A. Match-play champion, and member of four British Ryder Cup teams, no way nothing of his numerous wins—few can equal the list of achievements. This shot with a low 8 was as one that Daly plays particularly well. He takes a narrow stance, slightly open, and plays the ball off the right foot with the hands forward and clubface open. The average player often forgets to keep the hands close to the body in the backswing. The right elbow is close to the side. There is also a tendency to top. This may be due to one of several possible causes. The head may be tilted too soon, the left shoulder may be tilted in the backswing, or the right shoulder in the downswing. In longer-range shots it can be due to a faulty pose, in which case the cure would be to keep a firm left arm up to impact. A common cause is due to striking the top side of the ball upon this can be remedied by striking at a spot immediately behind the ball. In shots such as Daly is playing, the tendency to use too much wrist can create trouble. It is fatal to wrap-up the ball. The ball of the club is quite adequate. The main thing is to keep the head well down as Daly instructs.





Two points to notice: In the address, *Ayton* has his hands and arms close to the body. In (c) *Oliver* has his hands shoulder high at top of backswing.



(over) LAURIE AYTON; ED OLIVER;  
C. S. DENNY; CLAYTON HEAFNER

I have grouped these four golfers together to show that players who are better in body can still be first-class shot-makers. Ed Oliver is a highly successful American tournament professional and Ryder Cup player. Laurie Ayton was a member of the 1949 British Ryder Cup side. C. S. Denny (left) dealt with cancer fully on another page, is a successful professional. Clayton Heafner (right), member of the 1944 and 1951 U. S. Ryder Cup sides, was also runner-up in the American Open championship for both those years. There is no doubt about the accumulative talent shared by these four golfers. They return moves that would make the average club member gasp with awe. The main thing to remember is that lack of supple, automatic athletic movement is a debilitating factor which in turn upsets the swing. Modification of the backswing can often remedy this. There is often a tendency to overwing to the point where the arms lose control of the club. If the hands are too much in front of the ribcage, the result will be a weak cut shot. A useful restraining tip is to place the right thumb down the top of the shaft. This means that at the top of the backswing the thumb will be under the shaft. It will serve as a brake to overwinging.





(a) "Chap" Evans (U.S.A.)



(b) John Jacobs



(c) Richard Frost (U.S.A.)



(d) Sam Goldwell



## 21. Check the Hip Action

21

One of the main reasons why some golfers never improve their shot-making is the refusal or inability to move the left hip. When this hip is locked, the swing is thrown off balance. Obviously some golfers find it very difficult. Harry Vardon had them in mind when he said, "Golfers find it a very trying matter to turn at the waist, more particularly if they have a lot of water to turn. But they must learn to do so if they would acquire any proficiency at all." Patience and practice is the answer. The illustrations, in pairs, show the practical aspect of this hip action. In the backswing the act of shifting the right hip means that the hands have an unimpeded opening. Richard Yost (c), Don Rappagood (page 107 c) and Herbesh Price (page 107 g) demonstrate clearly what I mean. In all three cases the weight has been shifted to the right foot. Rappagood's foot action will help to accelerate the downswing speed. In the downswing the left hip shifts round until both hips turn square to the ball, an action that allows the club, hands and arms to swing through unobstructed. The success of the swing is dependent upon the fluency of the hip-press.

(c) Bruce Cadd (1944)

(f) Bruce White





(a) Ben Hogan (U.S.A.)



(b) Ben Hogan (U.S.A.)



(c) Jack Nicklaus



(d) James Dray



(c) Ben Hogan (U.S.A.)



(d) Ben Clerry (U.S.A.)

(e) Elizabeth Price



(f) Joe Carr





## 22. Check that Right Heel

It is interesting to notice what happens to the right heel about impact. It would seem that everyone does this which is right in his own eyes. If you examine these photographs you find every degree of heel-lift. Jack Burke (opposite), the 1956 American Masters' winner, barely lifts his right heel about a strong east shot. Compare him with Ben Hogan (14). His heels are slightly ahead of Burke's, but the right heel has come well up. Charles Stone (15) has kept his grounded. Dale Marry (page 110 of) is just on his heels, but John Morgan (page 110 of), the British Walker Cup player, has come right up on the right toe. Robert Halliell (page 111 of) at the stage of the down still has his right foot grounded. Eric Mest (page 111 of) has brought the right foot to a similar position. These are personal characteristics and have become part of their game. Anchoring the right heel has this practical use: It helps to slow down the action of the right hip when it would normally turn into the shot.

(Opposite) Jack Burke (U.S.A.)

(14) Ben Hogan (U.S.A.)

(15) Charles Stone





(6) *Dale Murphy (USA)*

(5) *Julius Mergan*



(4) *W. J. Montgomerie*

(3) *Richard Furr (USA)*





(c) Harry Washman

(g) Robert Mitchell



(d) Eric Madsen (USA)

(h) Alexander McLeod







## 23. Check the Firm Grip

A firm grip on the shaft by the left hand is essential, for it is this hand that regulates the angle of the shaftline throughout the swing. The "half" is in the last three fingers. But an all-too-common fault is the slackening of the left-hand grip at the top of the swing. It is the cause of many a slice, hook, and freckle-ear shot. It is absolutely essential to have a firm grip by those three fingers. Without it, left wrist-work becomes uncontrolled. In this selection of action-stillies, I have chosen a wide range of swings. For instance, not many players could follow through with such suppression as Marguerite Gulon (2) without loosening the left-hand grip. Flory van Donck (1) has a more controllable swing from this point of view. Ray Harman (opposite) has put his a number, but there is no sign of a let-up. It is interesting to note Harman's pronounced short-flare action (page 107 *cf.*). This lesson is strenuous. Under no circumstances must the left-hand grip be relaxed.

(Opposite) Ray Harman.

(1) Flory van Donck (Belgium).

(2) Marguerite Gulon (Sweden).





(a) Eric Brown



(b) Walter Juman (U.S.A.)



(c) Shelby Mayfield (U.S.A.)



(d) Sam Snead (U.S.A.)



(c) Claude Morvan (1934)



(d) Ben Hogan (1950)

(g) Billyon Douglas (1930)



(h) F. W. G. Doughton





a

b

c

*Illustration (a) shows a comfortable and steady balance stance. The arms must hang naturally. (b) is an error trying to adjust the position mid-way through a shot.*

d

e



## 24. *Focus on Individual Swings*

(xvii) FRANCOIS SAUBABER

This series of seven shots played by Francois Saubaber, the 1943 French amateur professional champion, can be instructive to the reader on several points. Take the position of the pivot. Illustration (x) offers a striking example. It is full without being over-elaborate and is under complete control. Check your own pivot by it. Remember that it is quite unnecessary to move the left foot more than a couple of inches. Note Saubaber's left knee. It is bent downwards and in to the right. His firm right leg counters that action. The left hand is certainly as high as it need be. The two types of cross shots show the difference in the position of the ball. For the short cross, like Nos. 8 and 9, the ball is played well back, usually opposite the right foot. The partly open stance gives control to the shot and allows the right hand to come through more fluently. For the longer range cross, the stance is correspondingly wider with the ball almost opposite the left foot.





A popular guess by mathematicians is that, golf-scientists being usually right-handed gentlemen, the curves they design are invariably suited to those who address the ball on the wrong side. An examination of the topography of golf courses suggests that the complaint is unjustified. Generally speaking an accurately struck shot will be duly rewarded, be the player left- or right-handed. Disadvantages and disadvantages usually even out, whilst most greens are so constructed that the well hit ball usually finds its target. Northfield has experienced few of these difficulties. If not these various studies are examined it is hardly surprising for each position looks confident and foreboding. The shoulder joint is very full whilst the impact position shows that the ball had been struck with everything as it should be. It is noticeable that the grip is particularly firm. It was doubt it is advisable, for the player with which the clubhead strikes the ground is sufficient to move the club in the hands. The grip must be firm enough to counter the twist. Even at the completion of the shot with the ball well down the fairway, Northfield's grip has not relaxed. It is interesting to compare (a) with (c) just to note the similarities. Northfield's own data have the reputation for making the gun, accurate sighting has had its reward. To his credit can be placed the fact of carrying the first and second Kingston Road and Greenwich Metropolitan, each in one

## (cont.) LEN NETTLEFOLD

The record-book shows that Len Nettlefold is the finest left-handed golfer in the world to-day. He has been seven times Amateur champion of Tasmania, twice Australian Amateur champion, once Tasmanian Open champion, and captained the Australian team that visited this country just before the war. There is a certain bias against left-handedness by some critics that is difficult to justify. The argument goes that it is impossible to play sound golf left-handed. The contention is ridiculous. It holds that everybody must of necessity be right-handed, if not, then the exceptions must always over and toe the line of orthodoxy. By his success in tournament and championship golf Nettlefold has proved them wrong in a big way. A more sensible argument would be to develop the theory that every one ought to be ambidextrous. Sir Herbert Barker argued that we would be better, physically and mentally, if we mastered the art of working with our left hands. Walter Hagen, Bobby Jones and Jesse Haeger were naturally left-handed, but played right-handed golf. Being ambidextrous is no handicap, and whatever Nettlefold can do with his right hand, he can certainly play match-winning golf with his left hand.







## [xix] J. H. BUSSON

Here is a detailed exposure of J. H. Bussan, the professional who succeeded James Bradt at Wilkes Heath, previously being engaged in Amherst at Forest Hill, N.H., and Boca Grande, Florida. He has the deserved reputation of being a first-class teacher. Not only does he know all the technique of the game, but can put it into practice and also impart it to others. Has played for England against Scotland in 1931. The photographs showing the various stages of the grip will repay the closest examination. Everything is there—You can check the way the shaft lies across the left hand, the position of the left thumb and index finger on the shaft, the careful placement of the right hand on the shaft, the way the right index finger and thumb grip the shaft, the angle of the "V's", and a view of the reverse position showing the position of the little finger of the right hand.

The different views of the stance on the following page are also of instructional value. The stance is a highly individualistic business. Probably the safest advice is the truism that the feet should take a stance about the width of the shoulders for a full shot, gradually narrowing it as the stage required shortens. Note the position of the ball in relation to the feet, also the line that can be drawn from the top of the left shoulder down the shaft to the clubhead. Another point to study is the distance of arms from the body in the address. They look comfortable and hang naturally from the shoulders. There is no suggestion of reaching, which would destroy the balance and equilibrium. The stance looks business-like, compact and comfortable. High-speed photographs have shown in other sequences that the position at impact is virtually the same as that at address. It is therefore common-sense to have the arms as near as possible to the club position before the shot is begun.





*The average golfer tries to get backspins on the shot and frequently finishes with too much overspin instead. The reason is that unknowingly he plays the ascending shot, in other words, the ball and the turf are struck by the club at the same moment on the upward stroke. The ball goes high enough, but it has overspin. To get backspin, the club must strike the ball before it reaches the ground. In more technical phraseology: the clubface strikes the ball before it reaches the bottom of the arc. A smaller "ball" can be obtained from the green with cut from right to left. The shot is played as if for a slice, the club being brought across the ball. The ball hooks to the right when it lands as a result of the downward rotation.*





*There is nothing loose or untidy about Benyon's action. It resembles the movements of a fencer. Note the shortened grip.*





## 25. *Swinging Through the Ball*

The importance of this part of the swing is not always understood. A shot has been played. The ball is on its way down the fairway. Nothing more can be done about it. That being so, many players worsen the swing drastically by checking the club. It cannot be over-emphasized that you must swing through the ball. By letting the clubhead flow out after the ball, you ensure that the hit has been made from the inside. Each player has his through-the-ball. Some have wrists cross over as the club swings through towards the hole. For many years as the right hand slides over the left, the momentum of the clubhead pulling the club round. The right arm becomes straight through the right shoulder coming down and under. Never becomes straight along the wrist-rod. The across-movement is an indispensable part of the swing.

*(Opposite) Frances Smith in play against Kitty McCann in the 1921 British Ladies' Championship final.*

*(a) Jim McHale (U.S.A.). (b) Ken Banfield. (c) Paul Baker (Germany).*





(a) Billy Joe Patton (U.S.A.)



(b) Post Oady



(c) Don Pomeroy (U.S.A.)



(d) Gary Middleoff (U.S.A.)



(c) Clayton Kopp (1984)



(d) "The Big Boy" Davis (1984)

(e) Peter Allen



(f) Greg Wadsworth







## 26. *Making the Clubhead do the Work*

The rhythm of the swing is all in one piece. From start to finish it is a natural, effortless action, with the club moving by the entire body, not the arms alone. Swinging the clubhead does not mean a flat-headed swing with no big movements, though that is what so often happens. When both feet are grounded, the swing cannot flourish. The swing is a rhythmic, loose coordination of the whole. In these action studies the players are looking through the ball, not at it. The photograph opposite shows Lady Heathcoat-Amory (Japer Weikard) playing an iron shot with her famous handle-like response. Note one characteristic that has always marked her play. Both feet are off the ground. Various reasons might be put forward, but it is possibly an unconscious reaction to the pull of the swing.

(Opposite) Lady Heathcoat-Amory  
(a) Amory in *Win (Holland)*

(14) Jack Burke, Jr. (U.S.A.)





(a) Bob Campbell (U.S.A.)



(b) Ray White



(c) Flory van Donck (Belgium)



(d) Byron Nelson (U.S.A.)



(a) B. Warren (USA) (1934)



(c) Beverly Hanson (USA)



(g) Antonio Cordero (Argentina)



(h) Richard Todd (USA)



## 27. Hitting against a Braced Left Side

Every golfer wants to drive the ball a long way. Hitting the ball hard is not enough. The length of a shot depends upon the speed of the clubhead, which, in turn, relies on sound wrist action. Many golfers, trying for extra length, hit too soon and waste power before the club makes impact. Let us assume that acceleration has been applied at the right moment, as in the magnificent action study of Tommy Bolt, the American Ryder Cup player, on the opposite page. It then becomes vital that this maximum clubhead acceleration does not overpower the left hand, arm, and side. Examine each of these studies. *None shows any sign of the left arm or side crumpling.* A useful tip in conclusion is that every player has a natural maximum clubhead speed. Beyond that it is foolish to go. Landigast practice shows when that point has been reached.

[Opposite] Tommy Bolt (R.C.B.).

[a] Harry Bradshaw

[b] Alfie Simons (Study)





(2) Jack Flunk (USA)



(3) Al Zimmermann (USA)



(4) Lonnie Smith (USA)



(5) Robin Wright (Australia)



(c) Rafael Miguel (Spain)



(d) Claude Wernier (USA)



(g) K. G. Goshko



(h) Helen Lumsden-Pope (USA)



*The position of the hands on the shaft is important. Many players find that even shots are unbalanced. This can be due to the right wrist being rolled too much to the downswing, with the result that at impact the left wrist is overpronated. The left of the shaftface is lost. The remedy is simple. Check the hands. In all probability the right hand will be too far under the shaft, and the left hand too far over the shaft. If the hands are shifted more to the left, with the right fairly well on top of the shaft—as upright as you wish the left hand facing the hole rather than turning over—the trouble may well be cured. An additional help is to lighten the left hand grip, thereby giving increased resistance to the right.*





## 28. Focus on Individual Swings

(xx) CARY MIDDLECOFF

Cary Middlecoff, the American Open champion of 1955/56 and winner of the Masters' Tournament in 1957, has a handful of individualistic mannerisms that make his style and swing distinctive. In that widest selection of action studies the reader will be able to pick out most himself. Take particular notice of his hands. It is stressed that the grip should remain firm throughout. Harry Weston once noted the hands as "the chief point of concentration for successful golf." The observation was correct. The grip must not slacken or relax until the final completion of the stroke. The follow-through is the backswing in reverse. The postscript is a signal that Middlecoff comes up to scratch on all three points. He adds his distinctive touch to the shot with a lifted away and dip. Another feature is the way in which he keeps his eye on the ball. He also selects a tremendous amount of body leverage into his shots.





- 4 Not every shot is struck so accurately as the one by Dave Douglas. Mischievous trap is and runs a card. Some person in the absence of a remedy. Mischievous is a common fault. It is often caused through the club being over-rotated. When that happens the backswing is restricted and in a desultory attempt to hit the ball out of sight, the downswing is too hurried. The result is to take more time, when, yet more of the swing out of your system. **SLIGHT** is another complaint that runs more rounds than any other fault, yet the cure can be so simple. The trouble is usually one of five things. Maybe the grip is wrong. Check carefully the hand-placement on the shaft. Much more likely is faulty footing. Make sure that it is a genuine pose, that the weight is really transferred to the right leg. A common long-handicap mistake is to make the downswing with the left arm broken at the elbow. Check the stance. It may be that the left foot has been brought back too far. If so, try a modified square stance. Another mistake is to address the ball too much opposite the left foot. A few inches back will often cure a slow movement in another cause of deviation. Again a grip-check would probably solve the difficulty. The right hand has probably been placed too far under the shaft causing the clubface to be drawn across the ball from inside out. Place the right hand more on top of the shaft, shorten the right-hand grip a shade, and let the swing be more upright. Strengthen the left-hand grip. Open the stance a little. Address the ball more opposite the left foot.

## (xxx) DAVE DOUGLAS

Every golfer should take to heart the advice given by Gene Sarazen: "All the books in the world and instruction from the great professionals in the game will never teach a man or woman how to play a first-class game of golf unless they are willing to give up a certain amount of time to practice." Dave Douglas, the American Ryder Cup player, is now busy translating those words into action. Working practice has made him one of the finest men players in the United States. Analysis of the different stages indicates certain points. (4) has been the shot a split-second before the downswing begins. Balance is good and the weight distribution sound. The shoulders are facing the line of flight. As the clubhead approaches the hitting area the weight has moved to the left side. The right elbow keeps the club. The head position is firm. Broken-up into analytical detail inevitably suggests that the swing is a fragmentary thing, whereas the completed shot, as played by Douglas, demonstrates how even and rhythmic is the whole process of weight transference.





• A feature of Gavilán's own shot is that he does not have to rear back to hit the ball. It is often happen— Almost an instant— we step to step back from the ball so as to let the arms come through with a straight swing. But it does not work out that way. If the stance is too far back, the shot has to be played from the heel of the club, while the wrists are desperately dropped. In playing a long one it must be remembered that the ball is struck a downward blow. The clubface makes contact with the ball before it hits the ground. The blade strikes the turf after impact. Unless the ball is squared off the turf the own shot will lack crispness.



# (xii) JEAN GARATLDE

Jean Garatalde of France shows how rhythm can be the letting through process. The hands have gone out after the ball. In (x) the left hip has shifted out of the way of the hands. The action looks awkward. It should be, if the rest of the swing was working correctly, but many faults creep in. A common tendency is to swing the shoulders round, but leave the hips static. In longer-range shots, the beginner often keeps the weight on the right foot and swings away hoping for the best that never happens. An over-abbreviated great affects the follow-through, usually a double-motion looks the hips. But, in return to this sequence of shots by Garatalde, the reader can learn much from analytical examination. In the address the weight is on the left foot. If it had been piled on the right foot, the sides are on a half-capped shot. This type of shot is virtually played with the hands and arms. The swing is somewhat similar to a pendulum swing. Now here the Frenchman has taken the club back squarely from the ball. After impact he still points at the spot where the ball has been.





## 29. Some Continental Swings

Continental golf has progressed considerably since the war ended. Prior to 1929 players like Manuel Delamague, the long-hitting Frenchman, Pierre Hingrayes of stylish swing, Jean Seubert, steady and aggressive, Auguste Bayet of long experience, and several others were names that were known in this country. They entered for the Open Championship and played with great distinction. In 1926 Manuel Delamague equaled third, run down behind Alfred Pugham. No one would have given much for the chance of a Continental side against a full British Ryder Cup team. 1929 saw such a match take place at Lytham, when Henry van Donge's team met Henry Cotton's Ryder Cup team. The result was tie from a walk-over, and Cotton's side was very lucky to win by 3 matches to 4, after losing the firstman 3-4. This may well be a harbinger of things to come. Continental professionals can now make the grade at the highest class of competitive play. In this section sequence I have included some of these leading men. Aldo Casso, of Italy, twice Italian Native Professional champion (opposite) is a steady, steady player who takes a full shoulder pivot in spite of a somewhat unpolished swing-late. Ugo Crappanucci, a fellow-countryman with a methodical style. The Dutchman, De Wit (page 144 of), has a round workman-like swing that accounted for Ken Brownfield at Lytham by the 34th green. Francisco Seubert (page 146 of) has many of the hardy golfing characteristics. Angel and Sebastian Mayal of Spain have delightful swings. Alfonso Angiola of Italy (page 141 of), Carlos Collis of Spain (page 145 of) and Jean Guerinelle of France (page 143 of) all had impressive styles. Georg Branner (page 142 of) ranks as the leading German professional.

(Opposite) Aldo Casso of Italy (right)  
Ugo Crappanucci of Italy





(a) Tommy Lee Mitchell (Scotland)



(b) Sebastian Miguel (Spain)



(c) François Santader (France)



(d) Angel Miguel (Spain)





(c) *Alfonso Argenteo (Italy)*



(d) *Carlos Colla (Spain)*

(g) *Jean Garroschke (France)*



(h) *Gang Besser (Germany)*





## 30. Thrust by the Right Foot

Many golfers wonder why sometimes their golf shots are spiked on the inner edge. These swings are powerful as can be seen by the violent thrust of the right leg. The right arm in such case has strengthened like a steel rod to add extra force to the hit. It is possible to detect the resistance made by the left arm and wrist in the terrible leverage. There is no sign of a left arm collapsing. Each plays its part in supple and fashion. Throughout this action the right foot has not played a passive role. The raising of the heel is not just a photographic addition to a classic follow-through. There is a decided thrust. It helps to bring the right leg and side into the shot. And these upsets are put in your shoes to prevent a backward shot. The right foot thrust is an integral part of the swing. If it is grounded, the odds are that you are hitting at half-strength.

(Opposite) Don Blasinghoff—note thrust of right side

(a) Bob Harris (U.S.A.)

(b) Bruce Calk (S.E.A.)

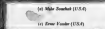




(a) Mike Donohue (U.S.A.)



(b) Clancy O'Connor



(c) Bruce Foster (U.S.A.)



(d) Jerry Kramling (Canada)





(a) *Lyle Crappanese (Italy)*



(b) *Arthur Bell (U.S.A.)*



(c) *Max Borne (S.W.S.)*



(d) *Billy Marshall (U.S.A.)*



## 31. *Focus on Individual Swings*

(cont.) ED FURGOL

I find it difficult to pay adequate tribute to Furgol's magnificent effort in 1955 when he won the American Open championship over the smacking Belmont course, New Jersey. It was not that in the process he beat the combined efforts of Lister, Mungroon, Locke, Bell, Hogan, Mahaffey, Brand, and all the other tournament professionals, but the fact that he had overcome the physical handicap of a withered and locked left arm. As a result his swing looks an exaggerated one-up that at first sight suggests the hopelessness of ever trying to hit a straight ball, let alone top-flight championship shots. For years he has persevered. During the period from 1945 to 1955 he played over 15,000 holes of golf. When the chance came he was able to take in this total aggregate of 71, 70, 71, 70-64 represented side-swinging consistency. On these four pages it is possible to study the swing of the man who triumphed over adversity.

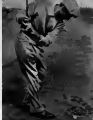




Little to comment, except to note the position of the right thumb on the shaft







*Furpel takes a full shoulder power. He also has against a locked left arm*





(a) Earl Hulse (USA)



(b) "Chick" Evans (USA)



(c) Henry Cotton



(d) Eric Lister

## 32. Check that Left Heel

Opinions vary about the left heel leaving the ground on the up-swing. The majority of leading players appear not to lift that heel much during the swing. For instance, in the pitch-plot, both heels are often grounded, the work being done by the hands and arms. By then I do not come there in an body-turn. From the hips up, the body turns freely, the subtle and finer movements not restricted, whilst the left heel is flat. Walter Hagen was the other extreme. On the up-swing his left heel came right up. But Hagen was a low center-bow! Whatever may be the action of the feet during the swing, if the left heel is lifted it must be a natural action. Raising the heel to an end-of-one position merely for the sake of effect is ridiculous. It is far better to let the heel work a more free-loosed action. This selection of photographs shows a mixture of both schools of thought. In shots such as played by Lee Ewing Howe (page 177 &), the body-turn was so limited that it did not necessitate lifting the left heel, whilst for a full wood shot (Babcock (page 178 &)) less is more up. It is not a case of one being right, the other wrong. Both were well-hit shots. It is a personal choice that the individual player can decide.

(a) Joe Carr

(b) Jimmy Thomson (1914)





(4) Bill Campbell (U.S.A.)



(5) Peter Douglas (U.S.A.)



(6) John Beharrell



(7) Sam Snead (U.S.A.)



(c) Billy Maxwell (USA)



(d) Claude Moron (USA)

(e) Alex Kyb



(f) Lu Ling-Mao (China)





## 33. Shortening the Grip

It is true to say that the same grip is used for the long iron and the short club with but one small exception. The grip is down the handle for the short-range shot. The reason is practical. When the hands are down the grip, many players find that they have the maximum control and accuracy as measured with these delicate precision shots. The shortened grip is also useful when the rough looks as if it might cheat the clubhead. Others use it for a variety of shots as this selection of photographs shows. It is an individualistic preference, and, judging by the results, appears to give confidence to the player. An obvious conclusion is to try it out yourself and see how you get on. This photograph opposite shows Laurie Rynn at the completion of a nine-iron shot. Jimmy Thomson is down the grip for a long iron shot in (3). Joe Cooney (4) invariably held his iron a little way down the grip when he won the British Amateur title at Lytham. Lawson Little (page 116 of 4) favoured a similar grip for a long range shot whilst Jimmy Adams (page 116 of 4) did the same for a full swing.





*Both Jacky Palmer (14), British Ryder Cup player, and Max Faulstich (15) have dominated their grips as their own men*







Four short-tail pups—(A) Dave Douglas in America; (B) Antonio Gordo—  
 wife from pup; (C) E. E. Whitcomb—son of E.E.; (D) Syd Scott—biting  
 through.





## 34. *Beyond the Horizontal?*

It is impossible to disagree on this point. Golf is such an individualized game that what spurs one swing is an integral part of another. Most players find that to take the club back beyond the horizontal opens the rhythm of the swing. Those that try often find that they are hitting too early. Others have difficulty in keeping a firm grip on the shaft when the club has slipped past the horizontal. They develop a "power" grip. The grip slackens and the clubshaft slips into a loop-hold, producing an uncontrolled movement affecting the swing to such a degree that the clubface strikes the ball from every conceivable angle. On the other hand, Sam Snead (p. 11), Jack Fleck (page 114 c), and Maxeen Garrett (page 115 c), while taking the club too far back for many years, nevertheless have magnificently controlled swings. Lewie Figger (p. 1), Jimmy Thomson (opposite), Red Wood (page 141 b), Johnny Palmer (page 115 d), and Charlie Weaver (page 115 b) typify the generally accepted theory as to how far the club ought to swing back.





(64) Fred Hunter (U.S.A.)



(65) Warren Ford (U.S.A.)



(66) Jack Fleck (U.S.A.)



(67) William Thornton (U.S.A.)



(c) Maureen Garrett



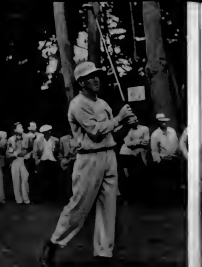
(d) Jimmy Clunker (1934)

(e) Kara Wilson



(f) Charlie River





## 35. Rhythmic Completion of the Swing

I have chosen a representative selection of photographs showing well-known players over a period of years at the completion of a shot. Allowing for the fact that the camera often "freezes" the action at different stages of the follow-through, it is obvious that the finger points of style are constant. The follow-through is a postscript of what went before. Each stroke was the hall-mark of rhythmic timing. The speed and momentum of the club, plus correct weight distribution produced a follow-through in the truest sense. The left side is well forward. The right side comes well through. In several instances the force of the shot has brought the player right through and round. Some have finished with their hands high and wide. None also have the grip as firm right to the end. This is most important. You can check your own finish on this point. It ought to be possible to play another shot without re-gripping the club.

(Opposite) Gene Lister (U.S.A.)—a free finish.

(Below) A typical controlled finish to an iron shot by Jimmy Brad.





(a) Sam Snead (U.S.A.)—a burst finish (b) Bill Campbell (U.S.A.)—hands well up  
(c) Charles Fawcett (U.S.A.)—a neat finish (d) Gene Carter—a full-blooded swing







(a) Bert Chandler hitting far out (b) Morton Smith (U.S.A.) near and nearer finish  
(c) Lloyd Mangrum (U.S.A.)—hands high. (d) Johnny Palmer (U.S.A.)—firm grip





(a) C. R. Fagan (USA)—right side well through. (b) Typical Walter Hagen finish.  
 (c) Walter Hagen (USA)—rightmost group. (d) W. J. Branch—admirable pose.





(1) C. Korman, U.S. Walker Cup player

(2) Fred Daly—excellent balance

(3) Auguste Dwyer (France's favorite) in mid finish

(4) Johnny Goodman, winner of U.S. Open and Amateur





(2) *Lusty Jack* by *Ken Black* of *Canada*. (3) *Avalon Champion*—*prizefighter* figure of the '20's. (4) *Pete Barton*—*right* through and round. (5) *Harry Bentley*—*knock* left.





(1) Maurice O'Rourke (Ireland)—new short-handled putter. (2) C. Ross Greenleaf—Canadian with classic style. (3) Johnny Palmer (Ireland)—perfect equilibrium. (4) Ben Hogan (U.S.A.)—right into well through.





(a) Alfred Padgham—struck left side. (b) Marston Wiley—American with distinctive finish. (c) Jack McCann—hands exceptionally high. (d) Pat Dwy (U.S.A.)—excellent finish.





(c) John Farnon—body well through. (d) E. W. Tarnan has a fluent finish  
 (e) John Jacobs—note left side. (f) Jim Farnon (S.T.A.)—after the iron shot





(a) John Beltrami, 19th Amateur Champion. (b) James Adams—best and done  
 (c) Beverly Hanson (U.S.P.)—copybook left side (d) Ralph Guldahl (U.S.A.)—  
 about boy finish







(v) *At Bidding of Canada*

(d) *Ernest Milburn—muscular sweep*

(g) *Fluent sweep by Paul Price (Columbia)*

(h) *Max Fiedler—sweep from grip*



## 36. Focus on Individual Swings

(cont.) KEN VENTURA

There is a young American Amateur who, if only proven in any other way, should become an outstanding champion. He has all the necessary qualifications. An ideal temperament, cool nerves, determination when it comes to hours of unrelenting practice, and, above all, youth on his side. National Service interrupted his playing routine, but apart from the 1955 Walker Cup Match at Marston, Massachusetts, he headed the 1955 German Amateur championship, beating J. Brinker by 8 and 7 in the final and in 1956 he almost won the coveted Marston Tournament at Augusta. He has done enough so far to justify the expectation that in the not-too-distant future his name will figure on the American Amateur championship roll of winners. I have only chosen three photographs to show Ventura's swing, but they are important ones, particularly (c). It was Billy Jones who said that the correct use of the hands and wrists is one of the hardest things in the world to teach, but it is about the most difficult to describe in print. To emphasize only the action of hands and wrists would be misleading. The beginning of the swing is neither a left nor a right. It is a co-ordinated movement. The club is pointed back with the hands, wrists and arms, with the blade close to the ground, left arm straight, and right elbow out to the side. The torso moves in the gradual transference of weight to the right foot with the turning of the left hip to the right.



(xxx) PETER THOMSON

*Action study of Peter Thomson driving from the stick tee at Hoylake during the 1956 British Open Championship which he won for the third time in succession*



(cont) SAM SNEAD

*Sam Snead in action at Westmoreth during the 1958 Canada Cup Match. The Snead-Mogus pairing won the event for America*



(xviii) HENRY COTTON

*A characteristic study of Henry Cotton in play during the 1936 British Open, when he showed that he is still one of the greatest amateurs in the world*



(xxviii) BEN HOGAN

*An action-sequence without words of Ben Hogan, whose game is the nearest to mechanical perfection in the history of golf*









## 37. *Trouble Shots*

Long grass shots can prove extremely difficult. The main thing is not to get flustered. Photograph (below) shows the calm way in which Ben Hogan lined-up a critical recovery shot in the 1933 American Open championship at San Francisco. The rough at the Olympic Country Club lived up to its reputation that week and on the play-off Hagan found a particularly stubborn patch of rough as the home hole. All hope of engineering his fifth Open title disappeared when he failed to get one and he dared try. Faced with such a shot you must be prepared for the grass to sweep itself round the shaft and almost act as a cushion between ball and clubface. It is advisable to use an upright swing. In the downswing turn the face lightly back, then, just before impact, roll the wrist to ensure that the clubface is square to the ball, and keep a firm left-hand grip on the shaft. The low-like gaizette in the crowd are red persimmon made out of two last centuries' leaves with reflective varnish. During that week 4,000 were sold at a dollar apiece.





*Shyngoff (y) and (z) is well-equipped for double duty. Over 6 ft. in height (and weighing more than 200 pounds), he put plenty of force in the recovery.*



Common-sense policy when your ball finds a patch of trouble is to check whether it is playable. In (4) Hassan Hassanien, several times Open champion of Egypt, decided that such was not the case. Dana Padlewski, 1932 Australian Professional champion, decided that all was well and played a firm, recovery shot in a tournament at Walnut Heath. Photographs (c) and (f) record what became an historic stroke. The stroke was Moorish, the occasion a big-money tournament. Sam King, the British Ryder Cup player, looked out for victory when his hopes received a set-back in the form of this unpleasant lie. After lengthy deliberation, King stepped into the ditch and made a magnificent recovery that literally carried with it the substantial money prize. To commemorate the feat the bridge has since been named "King's Bridge." Photographs (e) and (g) feature a young American, Don Bepko, who came to the forecourt with a rush in 1935, by winning the North-South Amateur in America. For this shot at Lytham, Bepko had to clear a patch of trees, and did so comfortably. Had the trees stood more up to their name, the shot would have been a poser. In such circumstances it is better to take a stance more behind the ball, with the left foot drawn well back and the right foot forward. Follow-up the shot as if you were swinging at the left of the target. Play the shot so that the clubface, with the blade turned out, hits across the ball giving sidespin as well as backspin—a mixture of spin that makes the ball break to the right when it hits the ground. It is not an easy shot to play. The temptation to sweep-up the ball is real.





The automatic way to play some recovery shots is often the wrong one. For instance, if the ball is lodged behind an awkward stump of rough which will prevent the clubhead following through, the stroke becomes an almost vertical action. The automatic shot is a right-handed chopping punch. Ignore the thought. Let the left hand be in charge throughout. Address the ball off the right foot and begin about the follow-through. The photographs show three excellent recoveries under pressure, Syd Scott (opposite), Aldo Cassa of Italy (A) and Mildred "Mahe" Zaharias (B) of the United States. In each case the hands are right forward. The clubface meets square with the ball before the grass. The right arm is straight. Few women golfers have such powerful shots as Mildred Zaharias. In the 1947 British Ladies' championship at Gullane, she overcame her opponents by fully 100 yards. In the 1954 Olympic Games she established three world records for women in 36-metre hurdles, javelin, and high jump. She was voted the greatest female athlete of the half-century in 1949, and is the first woman to be appointed head professional at a golf club.





*If the grass is really long it is possible to try a sweeping shot. The odds are that the grass will wrap itself round the shaft.*





Championship play imposes considerable stress when every stroke counts and the ball lands in the rough. This selection of photographs shows how cool are the experts when faced with trouble. Unlike long-handicap players, they do not attempt too much. There is no waste in going for distance that would be optimistic from the fairway. Ken Bonafield (a) the 1955 Match-play champion, and Garry de Wit of Holland (c) have let the hands go well forward. Don Cherry (d), 1951 Canadian Amateur champion and member of U.S. Walker Cup side in 1952 and 1955, has let his body weight go forward on the left side. Harry Bradshaw (e) kept his head well down. Elizabeth Price (f) had a tough shot, but the ball came out cleanly. John Jacobs (g) found it difficult to keep his balance. Gene Sargent (h) made an excellent recovery from the Haystack rough in the 1958 Open championship.







## 38. Bunker Shots

FIXING THE CLUB — DON'T HURRY — AND FOLLOW THROUGH

Remember this advice and beginners will fear much of their shots. Don't expect phenomenal distances from the large flanged, well-balanced sand wedge. The range of this club, even for a hundred-per-cent shot, is limited. In these illustrations of Buck Chapman (opposite), John Jacobs (at), and Fred Daly (at), the players have wriggled their feet well into the sand. This gives some indication of the severity of the sand as well as making a firm base. Note the hands are a shade ahead of the clubhead. The clubhead is not grounded. The ball is as much as an inch from the left hand. Strength-movement of the shot is largely a matter of practice. Several factors must be considered before the shot is played. Type of lie, distance from green, state of match, all have some bearing on the decision, but the most important thing is to get out of the trap.





*Ed Hunt and Dorothy Thomas address the ball and then leave the blade and the net and through the sand.*





*Elizabeth Price, the British Claret Cup player, demonstrates the back rule of bunker play—keep the head anchored.*





(a) Ken Doughfield—body through and water. (b) John Jacobs—head kept still.  
(c) Angel Miguel of Spain—the clubhead does the work. (d) Henry Cotton—  
virtually no body action.





1  
(c) *Ugo Crepanzano of Italy*



(d) *Carlos Collas of Spain*  
(e) *Chang Band of Egypt*

In all the impact positions it is noticeable that body action has been eliminated. The work is done by the arms and hands. The club cracks the sand behind the ball. But recovery is not necessarily a blowing operation. A short flick can be effective if length is needed, but the shot is not easy to play. The ball is taken crisp and clean. Excessively struck, it is a finger-sucker. Recovery from head and neck means playing the ball off the right foot and shortening the grip. Occasionally a ball can be putted out of a bunker, only it must be played like a putt, not a chip. In every case, the swing must flow through un-checked.





Three successful explosive shots. W. H. Davies, the British Ryder Cup player (a) has swung the blade of his club late and through the sand without any hint of looking. It is not practical when length is necessary. Don Cherry (b) American Walker Cup player and 1922 Canadian Amateur champion, made no mistake about this shot. The same might be said for Francois Seclier of France (c).



Fred Allen (2) needed two shots to get close of the leader in the 1933 Ryder Cup match at Westmore, but Guy Wolstenholme (3), the 1934 English champion, made an amateur about his recovery. Gordon Taylor (5) of Montreal had a more difficult shot to play. He found one of the flylike traps and had to clear the grass bank from hard sand. He took the ball clean and crisp. His equilibrium is good. One final point. The average golfer often finds it difficult to get back open. Obviously if a substantial layer of sand comes between the clubface and the ball it will be difficult to get the desired spin, but if the ball is struck on the descending from a clean hit, there will be plenty of spin. Only always remember—the swing must be unbroken, the club must follow through.







## 39. On the Green

Putting is largely a matter of nerves. So many putts are missed by players neglecting slopes that don't even go into half for the ball. Putting under pressure is a ruthless test. The American Open Championship has known several instances when the minimal hole was lost by inches. In 1933 Ralph Guldahl failed to make a six-footer to tie with Johnny Goodman, while Ben Hogan missed from half that distance to tie for the 1948 Open. Byron Nelson won a six-footer half shot. Another such and the title was his. When the chips are down the psychological hazards are terrifying. That is why I want to include this unique photo sequence of one of the biggest putts I have ever seen. It was the putt that lifted Jack Fleck from obscurity into fame. Twelve thousand spectators massed on the links overlooking the home green of the Olympic Country Club, San Francisco on this unknown professional from Iowa needed the seven-foot putt that had to be made if Ben Hogan's total was to be equaled. The reason was terrific. Throughout it all Fleck remained cool and calm. He went through his usual swing-up drill. The ball was struck firmly. Solidity has a part dropped to such a thunderous





Ben Hogan's putting (2) was as impressive as ever, but back was against him. In the play-off Fluck's putting (1) won the day. It gave him the 1955 U.S. Open title by three shots.





*Ben Hogan's green-work is an inspiration on the long game*



## 40. Choice of Grip

There is no shortage of choice. You can use whatever sort of grip you fancy. A strong case can be made out for the various overlappers. Their number includes some magnificent putters, among them the leading players in America. A glance at their records shows that nothing pains pretenses them as handicaps. It is easy to adopt. You clasp the grip with all four fingers of the right hand, then let the forefinger of the left hand rest on top of the little finger of the right hand. Quite a number of well-known golfers prefer the ordinary overlapping grip. Others have equally strong views about cross-handed grips, whilst Joe Turney once won an American tournament with the aid of one-handed putting. It is only necessary to glance at some of the grips in this section to realize that no hard-and-fast ruling can be made. Putting is largely a matter of imagination that pays little attention to logic.

Similar remarks might be made about the choice of putter. A nineteenth-century writer described this club as a "short shafted, stiff club, with a large flatish head and square face . . . it is used when the ball arrives at close proximity in the hole, generally within six yards, with an intervening bunker, and is usually considered the best club for 'holing-out' the ball." The writer had conservative taste in putters. He declared with obvious misapprehension that there were not many fancy putters, some with double flares, others like swans with curved necks or shaped like a mallet, and so on. He ended his condemnations with the fatherly advice that "nothing is so suitable as the ordinary putter, and an amount of scientific implements will make a bad putter 'put' better." Two words, though as false as those who like to be different, it must be said that science has been known to pay dividends. I am not thinking of the unusual club found in Holland by Andrew Lang which has a massive lump of iron for a head, shaped in a spoon one way and a putter the other. I would name the exceptionally long putter with a pencil-like grip that Max Faulstich used so effectively when he won the British Open Championship at Portmack in 1937. Once famous wielder Alan Graham's cross-headed putter went efficiently in an Open Championship at Haystack, since senior-shafted putters have been legalized, all sorts of clubs have appeared on the greens. The answer lies in the professional's shop. The one that gives you a feeling of confidence is obviously the putter for you.

*(Opposite) The putting grip used by William C. Campbell in the 1911 American Ryder Cup captain.*



(a) *Joe Carr, 1922, British Amateur champion and Walker Cup player. Has a sensitive touch on the greens. His grip is easily copied.*

(b) *Bob Hamilton, 1924, American P.G.A. champion and Ryder Cup player. Has a strengthened artificial grip.*

(c) *Frances Smith (better known as Frances Stephen) won much of her great record of double victories on the English and British championships to her credit on the greens. Note her grip and position of the right index finger on the shaft.*

(Opposite) *General Harry Bradshaw, British Ryder Cup player. A natural putter with a distinctive grip.*







## 41. Take Your Stance

If the golfs refuse to drop, change your style. It often acts like a roadblock. Provided you keep your head still, have a light grip, and let the blade follow through smoothly towards the hole, it does not matter what your stance is like. If you have confidence in it and find that none of these basic requirements are hindered, then one stance is as good as another. For that reason the photographs I have chosen show styles and stances that can be adopted with impunity. Try them all and see which gives you the most confidence. Peter Thomson (opposite) who won the British Open nine times prior to retirement and in partnership with Ken Nagle, gained the Claret Cup in 1954 for Australia, has an invincible reputation as a sensitive putter. Note the stance, angle of feet, position of hands, and head still over the ball. Ed Furgol, the 1954 American Open champion, plays the putt off the left toe. Elizabeth Price (2) like Peter Thomson, has her head still over the ball. Note her right thumb.





John Jacobs is a consistent follow-up. Photograph (9) shows quite clearly the stance he uses. The ball is addressed almost opposite the left foot. Compare the position of the thighs on the shaft in all four cases. Eric Brown (10) is one of the most consistent players among the present British professionals. Considering that his tournament career only began after 1925, his achievements since then have been exceptionally good. Of those I would rank high the 3 and 4 was over Jerry Butler in the 1923 Ryder Cup match in America. I know it gave him great personal satisfaction, and no little of the success was due to his inspired putting. So here is the stance and grip that did the damage. Photograph (10) shows a completely individualized method used by Fred Haas, the American Ryder Cup player. I remember first seeing Haas when he visited this country as an amateur. He was a member of the 1928 U.S. Walker Cup side. The memory is probably clearer in our minds because it was the first time, so far, only once that Great Britain won that event. Haas drove





Black, being the European, and being known by and to by Alex Kyle in the north. But in those days his putting style was strictly orthodox. Something over has certainly improved this department of his game. There would be no harm in seeing what happens if we posted the Black-way. Photograph (1) of Sam Sneed assumes posture as his second indicator. Examination of the photograph shows all that is needed if we want to try his manner. Johnny Palmer (2), is a tough American with a delicate touch. He played in the 1944 Ryder Cup match and was runner-up in the American Match-play Championship the same season. Photograph (2) gives another glimpse of the style that has earned Peter Thomson international fame. The whole position gives the feeling of compactness. Mike Senechal (3) the hardy American professional from Greenager, played in the British Open championship for the first time in 1946. He backed-out confidently with this stance and grip. Frances Smith (now Frances Stephens) has a remarkable putting method. Glancing down the



Frances Smith (now Frances Stephens) has a remarkable putting method. Glancing down the



details in the reference books, I find it difficult to realize that this young woman, slight of build and shy of conversation, could achieve such success on her own. The photograph (page 122) gives part of the answer, for she is an incomparable ball-stopper. Harold Pash (2) paid in a fleeting visit as a member of the 1922 American Walker Cup side. His general game was not particularly impressive, but he made up for it with some first-class putting. Carlos Colla of Spain (3) is an unusually dependable putter. In his singles match against Harry Bradshaw at the 1922 Jey Cup, his smooth, firm putts kept the score open. The final score of Hassan Hussenain (4) gives a clearer picture of the position at the nibbies. The picture is surely indicated. As regards the world I might add that the Egyptians are a sportsy folk. Flory van Drecht (5), who won the Belgian Professional title for the fourth consecutive year in 1922, has evolved his own game which has proved remarkably successful. None that has hands are slightly ahead of the children. He is known as getting well down on the putts. Bobby





Kawthra (c) played for the U. S. Walker Cup side in 1922, and won the French Open Amateur championship in the same season. He certainly believes in getting his head well over the ball. His forearms and club are in the same plane. Skip Alexander (g) is one of the leading pros alive. He was married in his thirties in 1922 and was the sole support. He had extensive injuries and there were doubts whether he would play again. He made a remarkable recovery, and though physically handicapped through permanently damaged hands, he gained his place on the 1921 American Ryder Cup side. This photograph was taken shortly before his death. Photograph (d) shows Joe Fox, a former American winner, whose neck strain almost made the ball speak. Photograph (e) shows Enrique Bertolano, one of the most brilliant players in the Argentine and Open champion of his country in 1925. His green-work improved during the 1926 British Open at Horsham.





## 42. *Fluent Backswing*

This sequence of photographs focusses attention on that important moment when the blade swings back. The photograph opposite shows Jean Garaialde of France at this point. It is possible to summarise very briefly what takes place. The putt is played with wrists, hands and arms with the blade at right angles to the line. You must be careful not to open the clubface by turning the wrists. The camera has caught Garaialde's putt at the moment when his hands were slightly more forward. He has not lifted the clubhead. As he took it back, the blade hugged the ground. Generally speaking, the ball should be struck squarely. That sounds elementary, but in practice many golfers tend to take the clubface back outside the line of the putt, with the result that the downswing cuts across the ball. Others hit the ball with overspin. That is alright when the greens are particularly heavy, but it is inadvisable under ordinary conditions. Similar instructional points can be gained from scrutiny of the other photographs. Antonio Cerda, the little Argentinian professional (page 216 *e*), who has twice finished second in the British Open championship, has an almost identical putting action as Garaialde. Both use a comfortable-looking stance. James Adams (page 216 *d*) has a delicate touch despite his considerable strength. From this angle the clubhead can be seen keeping close to the ground in the backswing. When for the purpose of analysis the swing is split up into its component parts, it must not be thought that the action is similarly disjointed. In the majority of cases there is no breaking of the wrists at the completion of the backswing. The forward movement is a continuation of the same stroke in the smoothest possible fashion. In spite of possessing such a flawless putting style, Adams has had wretched luck in the major championships. Had half-a-dozen lipped putts dropped instead of hanging on the edge, the Scottish professional would have won the British Open title twice and the Match-play title three times. Ronnie White (page 216 *c*) on the strength of his magnificent record must rank as one of our finest putters. If only he had been able to devote more time to the game, we might well have had a worthy challenger to Ben Hogan. The demands of his profession came first, and who are we to question the wisdom of his decision, though as golfers we can express regret that he did not win the national titles that might well have been his. Using the reverse overlap grip, White plays the ball almost opposite the left heel with the weight mainly on the left foot. The blade is kept close to the ground and square to the line on both back and front stroke. It is essentially a comfortable stance with both knees relaxed.



In the study of Gary Player, the most promising young professional in South Africa (2), note how well over the ball he stands. A straight line could be drawn from eyes to ball. Fred Daly (3) has a narrow stance. In the backswing the right wrist is slightly broken, the club is taken back with the left hand. Opposite is a magnificent study of Frances Smith as she is about to begin the downswing of a putt. Note the right forefinger.







## 43. Smooth Follow-through

Although it sounds over-stressed, the advice must be repeated—the follow-through of a putt must be graceful. The putter must swing through the ball. Anything in the nature of a jerk is bad, and is often the result of lifting the head too soon or having an over-shoot grip. The head must be firmly anchored until the put is well on its way. The reason why so many putts seem to be topped is that the average golfer is over-hasty to see what is going to happen to the putt. Max McCready, the 1933 British Amateur champion and Walker Cup player (opposite) was a perfect example of a smooth follow-through in a putt. The club still almost grazes the ground. The photograph below shows Dale Marry, runner-up in 1933 American Amateur championship and member of the 1933 U.S. Walker Cup side, play an important and decisive putt in the British Amateur championship. Although starting the very edge of the head the American played his usual controlled putt with a fluent follow-through. Note how close are the hands and arms to the body.





a Frances Smith lets the putter follow through at the fullest extent of the turn  
b Marion Haley, American Curtis Cup player c Billy Joe Patton believes in keeping his head well down





*(c) Winona Matthews lets the blade almost graze the ground. (d) Jim McVie, 1939 American Amateur champion. (f) Charles Ward, 1936 British P.G.A. National Club champion, follows through smoothly as seen at Links and Parkmore.*





*Two leads are better than one—Bill Campbell (14) and caddy secure the 1st in Walker Cup match; Collie and Zankel (25) do the same in the Juy Cup.*

4



## 44. Lining-up the Putt

In every putt, two factors must be considered . . . distance and direction. In other words, the line to the hole, and the distance to the hole. Reading a green means to bother many golfers. They take a hurried glance at the direction of the hole and usually mean by gods. Each golfer has a quite unsatisfactory. A little intelligent concentration would make the business of putting much easier. Every putt should be studied carefully. Get well down a few feet behind the ball—like Romeo White in (a)—and study the undulations of the green. Remember that greens vary, giving totally different surfaces. Moisture has also to be considered. If you are not sure of the line, walk over to the far side of the hole, and sight it from that angle. It is not quite all time. Do not overlook the fact that the length of the backswing is determined by the distance from the hole. Having checked the grain of the grass, whether it is with or against the putt, remove any knee impediments that might deflect the ball off the line. A useful tip is to make many marks on the line about a foot from the ball, and strike the ball so that it rolls over it.





Three inches perfection      Frank Stranahan (l.) watched by Mario Gonzalez, 1955 Breendon Open champion. Gene Sarason (R), and Jack Burke (l.) 1956 American Match-play champion





## 45. *The Value of Practice*

I have already referred to Gene Sarazen's remarks on this subject, but they are worth repeating: "All the books in the world, and instructions from the greatest professionals in the game won't teach the average man and woman how to play a first-class game of golf unless they are willing to give up a certain amount of time to practice." Here now, yet how frequently misunderstood. Golf practice does not mean just taking a bag of balls and shattering them at random. That's exercise, not practice. Decide before you start what shots you intend practicing. Line-up with two clubs as practiced by Sarazen (H). Begin with the short, iron and work through them to the woods. On an average, play about a dozen shots to each club. Practice must be intelligent. Know what you are doing. If a mistake is made, check how it happened, and how it can be rectified. Remember that the finest golfers in the world are continually practicing. Photograph (L) shows Sam Snead and Ed Oliver on the practice-tee before a Ryder Cup match.





## 46. *The Value of Coaching*

Although on a previous page I advised checking and rectifying mistakes on the practice-ground, the winning process, that complex stuff, may be beyond the capabilities of a novice in the game, however intelligent his approach. When some particular problem does not yield to self-diagnosis, the obvious course is to consult your professional. He will probably tell in a glance what is wrong and put your swing back on sound lines, just as Robert Stedall, the Royal Birkdale professional is doing in these photographs. One tip that often works. If your shot-making goes through a difficult period, when nothing seems to go right, get on the practice-mat, ignore the clubs that are letting you down, and begin with the club that is behaving itself. Psychologically the theory is sound. Our swing is helped back into the right groove by our own confidence.





## *47. Check-points*

(i) ADDRESS. JOHNNY PALMER (USA)

(a) Arms hang naturally from shoulders with club acting as a natural extension.

(b) Right arm lower than left.

(c) Firm grip.

(d) Knees lightly flexed.

(e) Feet apart about the width of shoulders, weight evenly divided.

(f) Club soled flat on ground.

(g) Ball teed so that upper half appears above clubhead.



**(ii) BEGINNING OF BACKSWING.  
JACK BURKE (USA)**

**(a) Left shoulder beginning to move round,  
underneath the chin.**

**(b) Left arm straight.**

**(c) Wrist-cock beginning.**

**(d) Club controlled by left hand.**

**(e) Left leg commencing the pivot.**

**(f) Weight shifting from left to right foot.**

**(g) Clubhead swung back by arms and not  
lifted by wrists.**





### **(iii) TOP OF BACKSWING. KEN BOUSFIELD**

**(a) Left shoulder underneath chin.**

**(b) Full shoulder pivot.**

**(c) Left arm straight.**

**(d) Firm left hand grip.**

**(e) Wrists cocked.**

**(f) Right elbow nicely down.**

**(g) Right leg braced.**



**(iv) DOWNSWING. "CHICK" HARBERT (USA)**

- (a) Wrists still fully cocked.**
- (b) Left arm stretched to full length of its leverage.**
- (c) Left shoulder still under chin.**
- (d) Hips practically parallel with line of intended flight.**
- (e) Knees bent.**
- (f) Right knee beginning to turn in towards the left knee.**
- (g) Both feet flat on ground as an aid to balance.**



## **(v) HITTING AREA. DAI REES**

- (a) Shoulders still square to ball.**
- (b) Braced left arm.**
- (c) Right elbow tucked into right side**
- (d) Firm grip.**
- (e) Left hip beginning to move out of way of  
hands**
- (f) Weight on left foot.**
- (g) Right heel raised.**



**(vi) IMPACT. BYRON NELSON (USA)**

- (a) Head has stayed well back.**
- (b) Right shoulder has dropped.**
- (c) Left shoulder raised.**
- (d) Left arm, perfectly straight, has stood-up  
to terrific force released by right hand.**
- (e) Left hip shifting out of way for fluent  
follow-through.**
- (f) Firmly braced left leg.**
- (g) Right knee has broken in towards the left  
knee.**





**(vii) FOLLOWING THROUGH.  
OSSIE PICKWORTH (AUSTRALIA)**

- (a) Head firmly anchored.**
- (b) Right shoulder has come down and under.**
- (c) Right arm as straight after impact as left arm was in backswing.**
- (d) Left hip moving out of way of hands.**
- (e) Wrists have not rolled. Back of left hand is square to the line of flight.**
- (f) Weight on left foot.**
- (g) Clubhead following out after the ball.**



**(viii) COMPLETION OF SWING.  
FRED HAAS (USA)**

**(a) Momentum of club brought the body round to a full finish.**

**(b) Upright position, balance perfect.**

**(c) Hands high.**

**(d) Grip firm.**

**(e) Right side completely relaxed.**

**(f) Braced left side.**

**(g) Right knee bent.**



**(ix) BUNKERED. JOHN JACOBS**

**(a) Head well down.**

**(b) Eye on spot where blade entered the sand.**

**(c) Virtually no body action.**

**(d) Arms and hands do all the work.**

**(e) Feet not too wide apart.**

**(f) Feet firmly anchored in sand.**

**(g) Club strikes sand behind the ball in a firm shot, well through and under.**



# (x) ON THE GREEN. PETER ALLISS

(a) Head well over ball.

(b) Arms and hands close to body.

(c) Note right index finger and thumb.

(d) Comfortable stance.

(e) Ball played almost off left heel.

(f) Ball hit firmly in centre of blade.

(g) Blade flat on ground.





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